Catalogue of the Collection of Japanese Works of Art of Sir Trevor Lawrence, Bt.

Carvings.
Lacquer.
Metalwork.
Ceramics.
Miscellanea

1895.

SMITHSONIAN
INSTITUTION
215

CATALOGUE

OF THE

COLLECTION

OF

JAPANESE WORKS OF ART

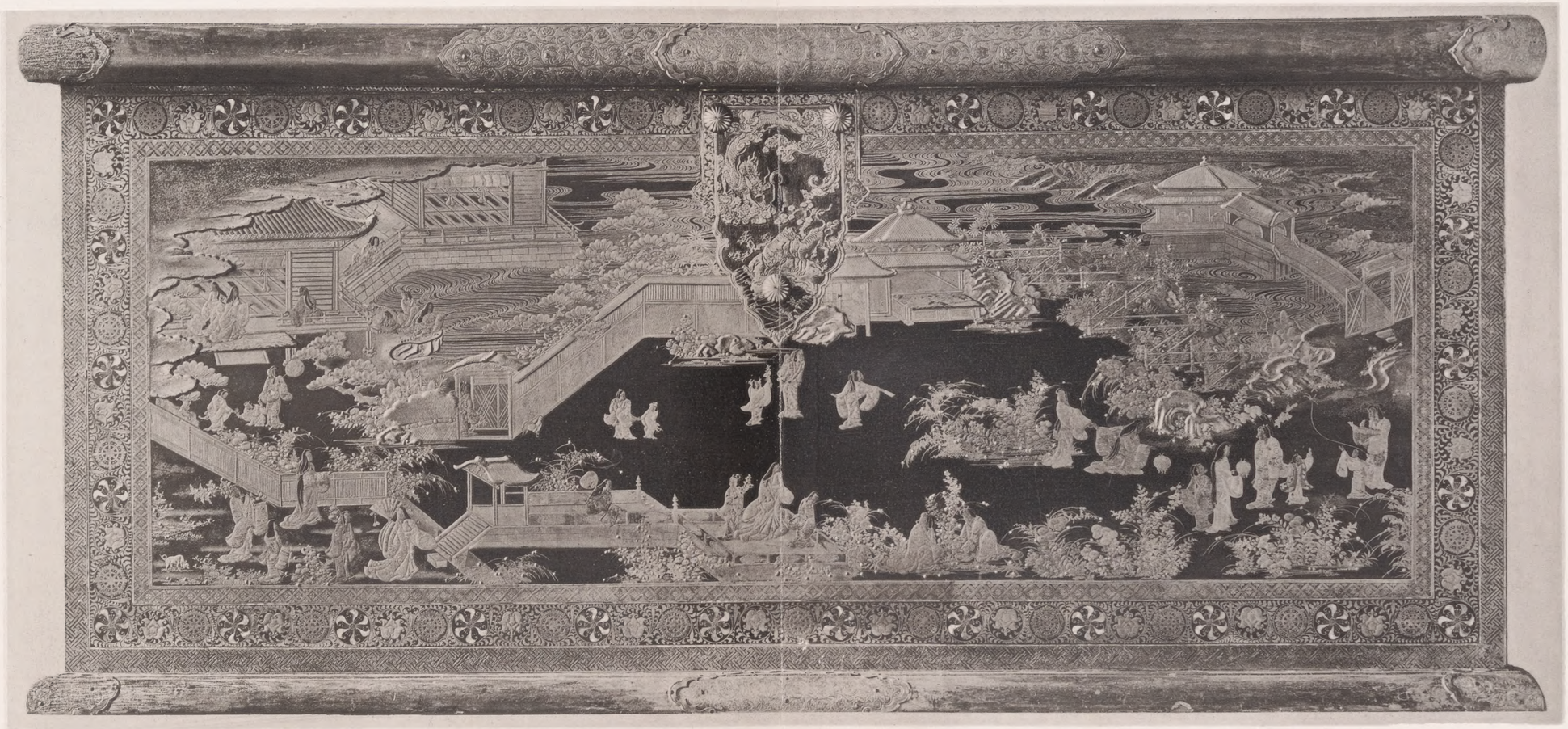
OF

SIR TREVOR LAWRENCE, BART.

PLATE I.

LACQUER.

Front of Hitsu (Chest), No. 1110. See pages 49 and 84, and Plate No. XXXIX.



Blank Page Digitally Inserted

CATALOGUE

OF THE

COLLECTION

OF

JAPANESE WORKS OF ART

FORMED

BETWEEN THE YEARS 1869 AND 1894

BY

SIR TREVOR LAWRENCE, BART

FELLOW OF THE JAPAN SOCIETY OF LONDON.

EDITED BY

MARCUS B. HUISH

London

PRIVATELY PRINTED

1895

N
7050
.L7
1895

PRINTED BY
HAZELL, WATSON, AND VINEY, LD.
LONDON AND AYLESBURY.

PREFACE.

DURING recent years Japanese Art has grown so rapidly in favour and appreciation in Western countries, that there seems to be a danger lest its finer creations and more subtle characteristics should be lost sight of, amid an ever-increasing flood of commercial productions. Japanese workmen are beyond question deft of hand, and modern enamels, carvings, silverwork, embroideries, etc., of the better class, have considerable merits. But, like all imitations and reproductions, they rarely catch the true spirit of the old work, which was fostered in early days by the rulers of the country, temporal and spiritual, just as the art work of the Renaissance in Europe was produced under the patronage of Sovereigns, Popes, Princes, and Potentates. The abundance of modern Japanese Art, much of it cleverly imitative of the old, has made many lovers of the latter anxious to have catalogues of their collections, as a record of what had been in the main collected before the former became the fashion.

One of the charms of the art of Japan is the extent to which it illustrates the religion, myths, and legends, the history, life, and productions of the country. The advantages of a catalogue under such circumstances are obvious, and in the following pages such explanations as the objects required have been given in many places. Of the art itself it is impossible, as I think, to speak too favourably, especially of the lacquer, carvings, and metal work. The ingenious and humorous fancy, the happy adaptation of means and materials to an end, the variety, delicacy, and finish, and, lastly, the self-restraint and repose, make Japanese Art a never-ending pleasure. In my estimation lacquer holds the highest place; and nowhere has the world of art produced anything resembling this, which has been, and still is, an art product unique and peculiar to Japan. Examples of Chinese lacquer, and French imitations of it, are often seen, but they will not compare with even a moderate specimen of Japanese work. Mr. Gilbertson, who has made the subject his own, and whose authority stands deservedly high, states in his introduction to the "Lacquer" section of the recent Exhibition of the Burlington Fine Arts' Club, that the earliest authenticated examples of Japanese lacquer belong to the seventh and eighth centuries. But he proceeds to say, further on, "But it was at the end of the seventeenth and the beginning of the eighteenth centuries that lacquer working is considered to have reached its greatest perfection."

The pieces in my collection referable to that period give evidence of remarkable artistic and technical skill, and bear out Mr. Gilbertson's opinion.

The grace and fancy of the subject, the subdued richness of the treatment, the happy arrangement of design and pattern, the lavish but delicate ornamentation, the brilliancy and durability of the varnish, and the completeness and finish of the work throughout, form, in old Japanese lacquer, a combination of rare artistic excellence.

I cannot omit from this brief introduction an acknowledgment of my obligations to Mr. Marcus B. Huish for the care and trouble he has taken, and the ability he has shown, in preparing the following pages, which have been, to some extent, founded upon a catalogue compiled by Mr. Kowaki. It would be easy to enlarge, moreover, upon the light and help afforded to all lovers of Japanese Art by the catalogue of the Burlington Fine Arts Club's Exhibition (1894) already referred to. This is prefaced by admirable essays by Professor Church and Mr. Gilbertson, and contains full and accurate descriptions of the objects shown, in the preparation of which the Club had the advantage of the co-operation and advice of the principal experts in the country.

TREVOR LAWRENCE.

NOTE BY THE EDITOR OF THE CATALOGUE.

THE successful compilation of an Illustrated Catalogue of Japanese Art, especially of one of considerable magnitude and variety, is an achievement which has not yet been accomplished, and probably will not be outside of Japan for some time to come; for difficulties surround it of a character such as are present in the case of the art products of no other nation.

To enumerate but a few. Firstly, we have in England neither one of our own nation gifted with the combined advantage of speaking the Japanese language and understanding its art, nor a Japanese thoroughly conversant with our language and with a long training and intimate knowledge of his country's art, religion, history, and legend.

In the second place, although Japanese Art literature is apparently fairly large, it is found, upon examination, to be meagre and vague, and does not deal with a tithe even of the artists who have produced good work. Attributions and dates have therefore to depend mainly upon guesswork.

Then, again, the variety and range of subjects is so astonishingly large that it is impossible, in the absence of a capable authority, to arrive at

a solution of a large percentage of the questions which present themselves at every turn.

Study and comparison will, doubtless, in time elucidate much that is at present untranslatable; and it is to the energy of possessors of collections similar to that which forms the subject of the present volume and their catalogues that we must look for assistance in the future.

Meanwhile leniency must be shown to the many imperfections which undoubtedly exist in that which I have here undertaken for Sir Trevor Lawrence.

Every endeavour has however been made to arrive at correctness. The groundwork has been laid by Mr. Kowaki, who has brought much intelligence to bear upon it; and the proof-sheets have passed under the eye of the most erudite collector of Japanese Art, Mr. E. Gilbertson.

The illustrations have been prepared by the Autotype Company, who have tried their utmost to achieve success, and have in many cases attained it, with objects which have hitherto defied every attempt to accurately translate all their subtle qualities.

MARCUS B. HUISH.

CONTENTS.

PAGE

PREFACE BY SIR TREVOR LAWRENCE v

NOTE BY THE EDITOR viii

PART I.

NETSUKÉS, OKIMONOS, STATUETTES, MANJŪS, AND KAGAMIBUTAS.

Division A.—NETSUKÉS, OKIMONOS, AND STATUETTES 1

THE PEOPLE: THEIR MANNERS AND CUSTOMS 4

RELIGION, PRIMITIVE 12

RELIGION, BUDDHIST 12

RELIGION. GODS OF GOOD FORTUNE 13

RELIGION, PERSONAGES AND SUBJECTS CONNECTED WITH 15

HISTORY 17

LEGENDS, FAIRY STORIES, LEGENDARY PERSONAGES AND ANIMALS, AND FOLK-LORE . 19

CHINESE LEGENDS AND SUBJECTS 24

ANIMALS, BIRDS, INSECTS, ETC. 27

FRUIT, FLOWERS, ETC. 32

MISCELLANEOUS 33

Division B.—BUTTONS: MANJŪ AND KAGAMIBUTA NETSUKÉS 36

PART II.

Division A.—PIPES (KISÉRUS) 40

Division B.—TOBACCO POUCHES (TOBAKO-IRÉS) 42

Division C.—PIPE CASES (KISÉRUZUTSUS) 46

Division D.—PORTABLE INKSTANDS AND BRUSH-CASES (YATATÉS) 48

PART III.

LACQUER.

PAGE

LACQUER, DESCRIPTION OF 49
Division A.—CABINETS (JISSHU-KŌ-BAKOS AND KŌ-DANSUS) 52
Division B.—WRITING-BOXES (SUZURI-BAKOS) 56
Division C.—LACQUER PIECES IN THE SHAPE OF NATURAL OBJECTS 62
Division D.—MEDICINE AND SEAL CASES (INRŌS) 65
Inrōs, Lacquer 66
Inrōs, Metal 77
Inrōs, Ivory, Porcelain, etc. 78
Inrōs, Wood 79
Division E.—SAKE CUPS (SAKAZUKI) 81
Division F.—TRAYS (BONS) 83
Division G.—MISCELLANEOUS ARTICLES 84

PART IV.

OBJECTS IN METAL.

Division A.—SWORDS AND SWORD MOUNTS 110
Swords 110
Sword Mounts, Tsubas 113
Do. Fuchi-kashiras 115
Do. Menukis 115
Do. Kozukas 115
Division B.—MISCELLANEOUS 119

PART V.

Division A.—SHRINES (ZUSHIS) 124
Division B.—HANGING PICTURES (KAKEMONOS) 125
Division C.—EMBROIDERIES (FUKUSAS, ETC.) 127
Division D.—COMBS (KUSHIS) 129
Hairpins (Kanzashis) 132
Division E.—MISCELLANEOUS ARTICLES IN WOOD 134
Division F.—MISCELLANEOUS ARTICLES IN IVORY 138
Division G.—MISCELLANEOUS ARTICLES IN OTHER MATERIALS 141

PART VI.

CERAMICS.

	PAGE
ARITA, IMARI, AND HIZEN	144
AWATA	146
BIZEN	146
HIRADO	147
KENZAN	147
KIŌTO	148
KŌRANSHA	149
KUTANI	149
MAKUZU	150
MIKAWACHI	151
MIZORO	151
MOKUBEI	151
NINSEI	151
ROKUBEI	152
SATSUMA	152
SETO	153
SŌMA	153
TAKATORI	154
MISCELLANEOUS	154

LIST OF PLATES.

1. Front of Lacquer Hitsu . . . . . *Frontispiece*

2. Six Okimonos and Netsukés . . . . . *To face page* 4

3. Nine Okimonos and Netsukés . . . . . ,, 8

4. Nine Okimonos and Netsukés . . . . . ,, 16

5. Six Okimonos and Netsukés . . . . . ,, 24

6. Six Okimonos and Netsukés . . . . . ,, 32

7. Tobacco Pipes, Pouch, etc. . . . . ,, 40

8. Tobacco Pouch . . . . . ,, 44

9. Five Pipe Cases . . . . . ,, 46

10. Lacquer Jisshu-kō-bako . . . . . ,, 52

11. Lacquer Jisshu-kō-bako . . . . . ,, 54

12. Lacquer Suzuri-bako . . . . . ,, 56

13. Lacquer Suzuri-bako . . . . . ,, 58

14. Five Lacquer Kōgōs . . . . . ,, 62

15. Lacquer Saké Bottle . . . . . ,, 64

16. Three Lacquer Inrōs . . . . . ,, 66

17. Three Lacquer Inrōs . . . . . ,, 68

18. Three Lacquer Inrōs . . . . . ,, 70

19. Three Lacquer Inrōs . . . . . ,, 74

20. Three Ivory and Wood Inrōs . . . . . ,, 78

21. Lacquer Ryōshi-bunko . . . . . ,, 84

22. Lacquer Kōgō . . . . . ,, 86

23. Two Lacquer Goshoguruma . . . . . ,, 88

24. Lacquer Ryōshi-bunko . . . . . ,, 90

25. Circular Lacquer Box . . . . . *To face page* 90
26. Lacquer Kōgō and Kō-dansu . . . . . ,, 96
27. Two Lacquer Kōgōs and a Lacquer Box . . . . . ,, 98
28. Lacquer Metal Tabako-Bon . . . . . ,, 102
29. Lacquer Box and Two Lacquer Kōgō . . . . . ,, 104
30. Lacquer Kiyarabako and Box . . . . . ,, 106
31. Four Swords . . . . . ,, 110
32. Eight Ivory and Lacquer Combs . . . . . ,, 138
33. Four Ivory and Lacquer Okimonos, etc. . . . . ,, 130
34. Lacquer Kushidai . . . . . ,, 132
35. Wooden Okimono . . . . . ,, 134
36. Wooden Suzuri-bako . . . . . ,, 136
37. Three Tortoiseshell and Lacquer Kodansus . . . . . ,, 140
38. Three Tortoiseshell and Lacquer Kōgōs . . . . . ,, 142
39 Top of Lacquer Hitsu . . . . . ,, 144

PART I.

Netsukés, Okimonos, Statuettes, Manjus, and Kagamibutas.*

DIVISION A.

Netsukés, Okimonos, and Statuettes.

Carving a Wooden Mask.

A NETSUKÉ (pronounced netskaigh) is a toggle, or button, affixed by a cord to a pipe case, tobacco pouch, or medicine case, to prevent it from slipping through the wearer's *obi*, or girdle. In early days it probably had little, if any, ornamentation, but gradually, like other articles of Japanese dress, it became more decorated. But, so long as it followed its original purpose, this was always kept in view, both as regards form and decoration. Consequently, when we see a netsuké without compactness or with extraneous excrescences which would catch the folds of the dress or are liable to fracture, the presumption is that it has not been designed for that purpose.

One mark which distinguishes a netsuké from an okimono is the presence of two holes, usually beneath it, which admit of a cord being strung through them,

* The English method has been adopted in this Catalogue in the case of plurals of Japanese words.

and the age of a netsuké may often be gauged by examining the amount to which the inside edges of these holes have been worn by the rubbing of the cord. The passage for the cord is sometimes cunningly contrived, so as not to be readily apparent; this is especially so in figures where an arm or a leg may form a loop sufficient for the purpose.

Netsukés are made of wood, elephant walrus or vegetable ivory, boars' tusks and the teeth of animals, horns of stags antelopes and oxen, fishbone, walnut and other nuts, jade, metal, porcelain, amber, onyx, tortoise-shell, coral, crystal, and wood lacquered. The oldest are of wood, or of walrus or vegetable ivory, elephants' tusks having only been imported in any quantity in the last century. The wood is generally the core of the cherry tree, or boxwood, ebony, or *kaki*, all of which are softer, more supple, and less liable to splinter than ivory; and whereas the wood hardens with age, and acquires a patina of a rich hue, the ivory has a tendency to decay. Ivories are subjected to soaking in coffee and a variety of mixtures to give them an antique appearance.

Under the heading of netsukés are also usually classed those of a button shape which answer the same purpose; these are described under the heading of Manjūs and Kagamibutas.

An "Okimono" means a thing to be placed on the Tokonoma, or recess in the reception-room, where alone a place is to be found for ornaments. It is distinguishable by its larger size and by its inadaptability to serve as a netsuké.

The *Soken Kisho* states that a Netsuké was sometimes called *Kentsui*, i.e., "a hanging weight" or "plummet." It was also termed an *obi-hasami* or "holder for the belt."

It is little wonder that netsukés and carvings of their class have been the most popular and readily appreciated of all the sections of Japanese art which appeal to European taste. Persons little influenced by the nation's art have been fain to admit that at their best they will bear comparison even with the miniatures of Greek art.* But besides this they have an interest and value from

* It has been well said that a fine netsuké has no rival in art.

the point of view of illustrations of the nation's life, which they reproduce with the utmost fidelity and aptness. This is valuable from the historian's, the anthropologist's, and the student's point of view. Especially is it so in the case of a country which is so rapidly changing in all matters appertaining to religion, dress, habits, and customs.

Netsukés have one very characteristic feature which must be mentioned in any reference to them—namely, their reflection of the humour which is inherent in the nature of the Japanese. This permeates them to a greater degree than any other branch of the country's art. It would seem as if the fashioners of these bibelots had, from their earliest days, lived in an atmosphere where all was sunshine and happiness, so brimming over with good humour do their creations appear. In these days, when it is so much the fashion to look upon the gloomy side of nature, these illustrations of innocent fun, humorous grotesqueness, and spiteless caricature are, on that account, the more welcome.

The netsukés, etc., in this collection are classified according to subject, thus :—

1. The people : their manners and customs.
2. Religion.
   - (*a*) Primitive.
   - (*b*) Buddhist.
   - (*c*) Popular gods.
   - (*d*) Personages, etc., connected with religion.
3. History.
4. Legends, fairy stories, folk-lore, and legendary personages and animals.
5. Chinese legends and subjects.
6. Animals, birds, insects, etc.
7. Flowers, fruit, etc.
8. Miscellaneous.

Mask of Uzumé (see No. 1), from a Netsuké.

EXCEPT where otherwise specified, the pieces in this division are netsukés. Both they and the okimonos are, in the absence of any mention to the contrary, made of ivory.

"B. M. C." refers to Anderson's *British Museum Catalogue*.

"H. J." refers to Huish's *Japan and its Art*, second edition.

The People: their Manners and Customs.

1. A group of strolling players dressed as Uzumé, etc., with their stock-in-trade. *s.* Josai . . . . . 18 *c*

[Uzumé or Okamé was one of the primitive goddesses, who by her dancing inveigled the goddess of the sun out of her retirement (H. J. 23). She is the personification of folly, and her mask is seen everywhere. See Illustration above.]

2. OKIMONO.—A group composed of a Samurai, artist, and peasant, with wife and child. *s.* Tōgiokusai Tomomasa . . . . 19 *c*

[The Samurais were practically the squirearchy of Japan. They included all those who were entitled to wear two swords, and were usually retainers of some daimyo. (H. J. 83.)]

3. A wrestling match . . . . . 18 *c*

4. Children dancing a fan-dance, each holding the other's girdle, the leaders carrying fans. *s.* Tadatoshi . . . . . 18 *c*

5. Children dancing a fan-dance in a circle . . . . . 18 *c*

6. Three children afloat in a jar . . . . . 19 *c*

7. Okimono.—Shintō priest giving cakes to children . . . . . 19 *c*

[His rich dress (which is gold lacquered) is purposely torn in places to indicate poverty.]

8. Okimono.—Woman, with children and puppy, washing. *s.* Keimin . . . . . 19 *c*

9. A *Saru-mawashi,* or monkey exhibitor, and monkey, resting. *s.* Yoshinaga . . . . . 19 *c*

10. Manzai dancer, with mask, and child . . . . . 18 *c*

[The Manzais are dancers, who go about, usually in couples, at the New Year, calling out "Manzai, Manzai," or "Senshu Manzai," "Ten thousand years' long life to you." See Plate 9, No. 3.]

11. Manzai dancers. Wood. *s.* Hōjitsu . . . . . 18 *c*

12. Manzai dancers. (See No. 10.) . . . . . 18 *c*

13. A similar design. (See No. 10.) . . . . . 19 *c*

14. Okimono.—A woodman carrying a faggot . . . . . 19 *c*

15. Woodcutter resting, and drinking saké . . . . . 19 *c*

16. Okimono.—"In vain is a net set in the sight of any bird." Fox disguised as a pilgrim watching a self-satisfied trapper. *s.* Tokuzan . . . . . 19 *c*

Illustrated on Plate 2, No. 4.

17. Various emblems of *fête* days. Battledore and straw rope for New Year's Day; dolls for 3rd March; head-dress and sword for 5th May; card for 7th July; chrysanthemums in a child's hand for September 9th. *s.* Hakuunsai . . . . . 19 *c*

Illustrated on Plate 2, No. 2. **18.** Okimono.—An elephant with palanquin, in which are seated child-musicians. Surrounding the beast are thirteen figures, representing all classes of society—priests, Samurais, strolling players, ladies, blind men, etc. Dogs disport themselves in complete security beneath its trunk. *s.* Kawamoto Shūraku . 19 *c*

Illustrated on Plate 3, No. 2. **19.** Okimono.—A Niō under repair. *s.* Tomomasa . . . . 19 *c*

[Two figures of demon-like appearance, called Niō, are often placed as guardians at the entrance to temples. One red, with open mouth, represents the Yō or male principle of Chinese philosophy, the other green, and with compressed lips, the In, or female principle. (H. J. 47.)]

20. A similar subject. *s.* Giokukōsai . . . . . 19 *c*

21. Ferryboat with passengers. *s.* Tadatoshi . . . . . 18 *c*

Illustrated on Plate 6, No. 1. **22.** Ferryboat with a horse, a monkey exhibitor, a monkey, and other passengers. *s.* Ono Riōkō . . . . . 19 *c*

23. Ferryboat with passengers, including Samurai, strolling players, etc. *s.* Seizan . . . . . 19 *c*

Illustrated on Plate 6, No. 4. **24.** Okimono.—Ferryboat with ferrymen resting. Vegetable ivory. *s.* Senshiu . . . . . 19 *c*

Illustrated on Plate 6, No. 5. **25.** Okimono.—Ferryboat with the Gods of Good Fortune playing music. (See No. 119.) *s.* Riōmin . . . . . 19 *c*

26. Okimono.—Fisherman netting from a boat. Bone . . . 19 *c*

27. A ferryboat with passengers, including a monkey exhibitor, and a monkey which a woman is teasing with her umbrella. *s.* Riōkō 19 *c*

28. Ferryboat on rough water, with passengers, including a woman with basket of fish, showman, child which has lost its toy, etc. *s.* Tōunsai . . . . . 19 *c*

Illustrated on Plate 6, No. 3. **28*a*.** Ferryboat, with man poling it along, children playing with a stick, and three passengers, one of whom lights his pipe . . . 19 *c*

29. Soldier arresting a spy in a boat . . . . . 18 *c* *Illustrated on Plate 6, No. 6.*

30. Okimono.—A man with a saké bottle and luncheon-box disturbed by a toad . . . . . 19 *c*

31. Okimono.—A lady playing the *samisen* . . . . . 19 *c*

32 Okimono.—A group from a festal procession, representing a Chinese god surrounded by boys in masks, etc. . . . 19 *c*

33. A child on a cushion. Tsuishu lac. (See No. 888.) . . . 18 *c*

34. A present of shellfish in a pannier of rice straw, with a branch of prunus blossom. Wood. *s.* Shiumin . . . . . 18 *c*

35. Children offering cakes and fruit to a Saru-mawashi's monkey. (See No. 9.) . . . . . 18 *c*

36. Court lady playing the koto . . . . . 19 *c*

37. A small child playing the game akambé. "Do you see any green in my eye?" Wood, ivory, and lac . . . . . 18 *c*

38. Statuette. A standing female figure holding a fan; the figure wood, the head, hands, and feet ivory, the dress ornamented with a kiku flower pattern in pearl, ivory, etc. *s.* Sanshō . 19 *c*

39. Miniature Stand, with chased design of a boy, with a mask of a fox, and a fan. *s.* Kwōunsai . . . . . 18 *c*

40. Child on fan . . . . . 18 *c*

41. Child with a mask of a demon trying to frighten another, who draws her eye down. (See No. 37.) . . . . . 18 *c*

42. Man playing with a child and imitating a fox . . . . 18 *c*

43. Shishimai. Boys playing a game, in which two of them dress up in a mask of a shishi and long cloth covering, and the others lead them round and show them off. *s.* Shōunsai . . . 19 *c*

[The Shishi, or lion dog, is very frequently met with in art. It is of Chinese origin, and is usually associated with the sacred gem, or the peony. (H. J. 63.)]

44. Children showing a kakemono to Jurō. (See No. 119.) *s.* Norìshigé . . . . . 18 *c*

45. Child standing on tiptoe, and pouring saké into a cup held by a man on his knees. *s.* Tomotané . . . . . 18 *c*

46. Children playing with an elephant. *s.* Norihisa . . . . 18 *c*

47. Boy with the mask of a fox. *s.* Hakuunsai . . . . 19 *c*

48. Children with masks and drum. *s.* Riōmin . . . . . 19 *c*

49. Child standing by a charcoal basket. *s.* Mitsunobu . . . 19 *c*

50. A monkey showman selling cakes. *s.* Rakuun . . . . 19 *c*

51. Children carrying a basket of flowers on a car. *s.* Riushi . . 18 *c*

52. Washerwoman beating linen and giving the breast to a child 19 *c*

53. A Corean fisherman with an octopus, and nut in shell . . 18 *c*

54. Fisherman capturing a cat-fish . . . . . 18 *c*

55. Two fishermen on a gigantic conch shell. *s.* Hidé . . . 19 *c*

Illustrated on Plate 2, No. 5.

56. Okimono—Fisherman hauling in a net and assisting himself by placing his foot against a rock. In two pieces, which is unusual. *s.* Nobuyuki . . . . . 19 *c*

57. A nobleman on horseback with attendants . . . . . 19 *c*

PLATE II.

NETSUKÉS AND OKIMONOS.

1. No. 401. *2.* No. 18. *3* No. 154.

4. No. 16. *5.* No. 56. *6.* No. 123.

1 2 3

4 5 6

PLATE III.

NETSUKÉS AND OKIMONOS.

1. No. 172. *2.* No. 19. *3.* No. 295.

4. No. 132. *5.* No. 275. *6.* No. 297*a*.

7. No. 62. *8.* No. 136. *9.* No. 287.

1 2 3

4 5 6

7 8 9

58. Blind man vainly trying to catch a rat . . . . . 19 *c*

59. Blind men fighting. *s.* Juéi . . . . . 19 *c*

60. Okimono.—A nun . . . . . 19 *c*

61. Peasant leading a horse (which carries his family on a pack-saddle) over a bridge. *s.* Riōmin . . . . . 19 *c*

62. Dutchwoman testing eggs. *s.* Joriu . . . . . 18 *c* *Illustrated on Plate 3, No. 7.*

63. A maskmaker. *s.* Tomoaki . . . . . 19 *c*

64. Old woman hiding a mask behind her back. *s.* Masayoshi . . 19 *c*

65. Pilgrim carrying a satchel in front of him. *s.* Tomohisa . . 19 *c*

66. Dutchwoman with baby . . . . . 19 *c*

67. Boy disguised as a fox dancing. *s.* Riōmin . . . . 18 *c*

68. Boy with basket . . . . . 19 *c*

69. Tinker repairing a pan. *s.* Mitsutoshi . . . . . 19 *c*

70. Child with tortoise . . . . . 18 *c*

71. Boy with mask of a fox. *s.* Tomochika . . . . . 19 *c*

72. One man supporting and another riding on a huge gourd . . 18 *c*

73. An old Dutchman with monkey. *s.* Yasuaki . . . . 19 *c*

74. Dutchwoman carrying a baby and a drum, which a boy is trying to reach. *s.* Tomoichi . . . . . 18 *c*

75. Children playing with a mask, drum, and flute. *s.* Riōmin . . 19 *c*

76. Strolling player resting and drinking. *s.* Mitsutoshi . . . 19 *c*

77. Chinese children playing with an elephant—base a seal. *s.* Tomochika . . . . . 19 *c*

78. An armoured soldier with drum and conch shell. *s.* Shigémasa . 19 *c*

79. Man playing with children. *s.* Untō . . . . . 19 *c*

80. Chinese boy standing on his hands . . . . . 18 *c*

81. Woman carrying a basket of shells and a branch of fruit . . 18 *c*

82. Men emptying a sack. *s.* Tomochika . . . . . 18 *c*

83. Children playing backgammon. *s.* Shūchin . . . . . 19 *c*

84. Man trying to open an umbrella . . . . . 19 *c*

85. Woman carrying a cuttle-fish. *s.* Mitsutoshi . . . . 19 *c*

86. Midwife bathing a child . . . . . 18 *c*

87. Children playing with goldfish in a pail. *s.* Hōmin . . . 18 *c*

88. Dutchman carrying a cock . . . . . 19 *c*

89. Boy with puppy. Wood . . . . . 18 *c*

90. Boy with puppy. Wood . . . . . 18 *c*

91. Blind man lifting a rice cake. Wood. *s.* Giokukéi . . . 18 *c*

92. Gardener asleep on a banana leaf. Wood . . . . . 18 *c*

93. Blind men warming themselves by a fire. Wood. *s.* Fukai . 19 *c*

94. Man who has touched a nerve in his tooth with a toothpick. *s.* Hōkei . . . . . 19 *c*

95. Man and ox resting: on stand. *s.* Tomotada . . . . 18 *c*

96. Priest polishing bell—an allegory symbolising the cultivation of the mind. *s.* Rantéi . . . . . 18 *c*

97. A miniature mask of Okina, one of the characters in the old court (*No*) dance. Wood. *s.* Tōei . . . . . 18 *c*

98. Okimono.—Women and children riding on an ox led by a man. *s.* Shinkeisai . . . . . 19 *c*

99. Okimono.—A ferryboat (noriai-buné). *s.* Hoshinken Reigioku . 19 *c*

100. Okimono.—A Samurai summoning up his courage to draw his sword against a snail. *s.* Tomomuné . . . . . 19 *c*

101. Okimono.—A strolling player amusing children with a tengu mask. (See No. 243.) *s.* Rakugiokusai . . . . . 19 *c*

102. Okimono.—Man drawing a jinrikisha. *s.* Ono Seimin . . 19 *c*

103. Okimono. Two warriors, one standing on a head which the other has cut off . . . . . 19 *c*

104. Okimono.—Group of children imitating *Nō* dancers. *s.* Tomoyuki . . . . . 19 *c*

105. Lady and child with fan and basket catching flies. *s.* Hōmin . 19 *c*

106. Okimono.—*Nō* dancers . . . . . 19 *c*

107. Okimono —Sportsman and keeper with captured fox. *s.* Shōmin 19 *c*

108. Okimono.—Three recruits trying their swords, spears, etc. *s.* Tomoyuki . . . . . 19 *c*

109. Okimono.—An old man holding a puppet, dressed as a Chinaman, and beating a drum. Wood, carved and painted in colours, by Shiuzan. Attached to an embroidered silk lucky-bag (Mamori bukuro) to keep charms in . . . . 17 *c*

110. Okimono.—Children with masks, flute, drum, and stilts. Wood, with faces and hands of ivory . . . . . 19 *c*

110*a*. A carpenter sawing. Wood with purple lacquering . . . 18 *c*

Religion, Primitive.

111. Kaminari or Raiden, the thunder god, running over the clouds and making thunder by beating his drums. (H. J. 17.) *s.* Ikkōsai . 18 *c*

112. The thunder god beating his drum. (See No. 111.) *s.* Hokutōsai Masatsugu . . . . . 18 *c*

113. The thunder god taking the clouds out of his bag. Wood. *s.* Tomoichi . . . . . 18 *c*

114. The thunder god on the clouds climbing up his drum. Wood. *s.* Masatsugu . . . . . 19 *c*

115. The thunder god tumbling on to a sedan chair, from which a Samurai is getting out as quickly as possible. *s.* Itsumin . 18 *c*

Religion, Buddhist.

116. Okimono.—Kwannon holding a basket . . . . . 18 *c*
[The goddess of mercy.]

117. Okimono.—A boy riding on an ox and playing the flute. Ivory and stone . . . . . 19 *c*

118. Okimono.—Kwannon seated on a rock. Wood and ivory. Enclosed in a shrine in the form of a priest's basket-work pack (*oi*). On the top a Buddhist scroll and two boxes . . 18 *c*

Religion. Gods of Good Fortune.

119. Okimono.—The gods of good fortune in the treasure ship. *s.* Tadachika . . . . . 19 *c* *Illustrated on Plate 5, No. 5.*

[These popular gods are seven in number: Fukurokuju, Jurō, Ebisu, Hotei, Daikoku, Bishamon, and Benten. They are here depicted coming on New Year's Eve in the treasure ship *Takarabuné*, bringing the Takara-mono, or "Precious Things." These are more readily seen in Okimono (No. 120). They comprise the inexhaustible purse, precious jewel, hammer, hat of invisibility, rain coat, sacred key, weight, clove, and the shippō, or seven jewels. (H. J. 51.)]

120. Okimono.—The same. *s.* Hiroyuki . . . . . 19 *c*

120*a*. The same subject, the ship having a dragon prow . . . 19 *c*

121. Fukurokuju, god of wealth, prosperity, and longevity, distinguishable by his lofty cranium and fan. (H. J. 49) . . . 18 *c*

122. Gourd and seal of Fukurokuju, with incised views of Giōtoku and Kaianji. *s.* Giokusai . . . . . 19 *c*

123. Okimono.—Fukurokuju seated on a flying crane and reading a makimono. *s.* Kiomin . . . . . 19 *c* *Illustrated on Plate 2, No. 6.*

124. Okimono.—Daikoku, god of prosperity, with Hotei's bag, in which that god is confined. The children whom Hotei usually tries to catch and put in it enjoy this reversed order of things. (H. J. 51.) *s.* Kōhō . . . . . 19 *c* *Illustrated on Plate 5, No. 2.*

125. A radish (Daikon) with a figure of Daikoku incised. A pun on the word. *s.* Anraku . . . . . 18 *c*

126. Fukurokuju with his tortoise. *s.* Hakuunsai . . . . 19 *c*

126*a*. Fukurokuju as an actor with a mask. Wood and ivory. *s.* Hōgioku 18 *c*

127. Okimono.—The seven gods in a grove. *s.* Kagéyoshi . . 19 *c*

[Probably a skit upon the Seven Sages of the Bamboo Grove. (See No. 277.)]

128. The treasure ship. (See No. 119.) *s.* Riuchin . . . . 19 *c* *Illustrated on Plate 5, No. 3.*

129. The seven gods on board the treasure ship. *s.* Riuchin . 19 *c*

130. Makimono, in the folds of which Bishamon is pursuing an Oni (see No. 230) which has run off with a shrine, one of his attributes. *s.* Shūōsai . . . . . 19 *c*

Illustrated on Plate 4, No. 7. 131. Hotei in his bag being dragged along by children. *s.* Tomochika . . . . . 18 *c*

Illustrated on Plate 3, No. 4. 132. Okimono.—Daikoku and Ebisu caricaturing the legend of Chōriō and Kōsekikō. (See No. 275.) *s.* Kokumin . . . . 19 *c*

133. Daikoku in a boat. *s.* Anraku . . . . . 19 *c*

134. Hotei and his bag . . . . . 19 *c*

134*a*. A similar subject. Wood lacquered . . . . . 18 *c*

135. Child dragging Hotei in his bag. *s.* Masatsugu . . . 18 *c*

Illustrated on Plate 3, No. 8. 136. Benten asking Ebisu for a fish from his basket, and Ebisu drawing down his eye. (See No. 37.) *s.* Giokusen . . . 19 *c*

137. Hotei sharpening a razor, preparatory to shaving the head of a child . . . . . 18 *c*

138. Fukurokuju with the sacred gem . . . . . 19 *c*

139. Hotei with his bag, the whole forming an artist's seal . . 19 *c*

140. Hotei with a fan. Wood painted in different colours. School of Shiuzan . . . . . 19 *c*

141. Hotei with children creeping into his bag . . . . . 19 *c*

142. Hotei and Jurō playing the game of Nirami-Kurabé—*i.e.*, one trying his utmost to make the other laugh without laughing himself. *s.* Tomotaka . . . . . 18 *c*

143. Daikoku on rice bales . . . . . 18 *c*

144. The gods of good fortune on board the treasure ship. *s.* Masatoshi . . . . . 19 *c*

145. Benten. *s.* Nobukuni . . . . . 19 *c*

146. Ivory Clasp.—Fukurokuju and Ebisu trying their strength in the cord game. On the other part of the clasp their attributes, a roll, fish, etc. *s.* Kwōgioku . . . . . 19 *c*

147. Okimono.—Ebisu on a ladder shaving the head of Fukurokuju *s.* Tomochika . . . . . 18 *c* *Illustrated on Plate 4, No. 1.*

147*a*. Okimono.—Two figures, one with a fan, the other with a miner's mallet. ? Daikoku . . . . . 19 *c*

Personages and Subjects connected with Religion.

148. Beifuku (a Rishi) . . . . . 19 *c*

[A Rishi, or Sennin, is a personage who can neither be properly called a spirit nor a divinity. The usually accepted idea is that they are persons who do not die, but who, when they reach old age, retire from the haunts of men, practise austerity, and become endowed with miraculous powers. (H. J. 46.)]

149. A tsuitaté or dwarf screen, on which is carved a figure of Tekkai (a Rishi) emitting his spirit . . . . . 19 *c*

150. Tekkai emitting his spirit. Wood. *s.* Shōsuisai . . . . 18 *c*

151. A Chinese sage and boy, who holds his hat . . . . 18 *c*

152. Okimono.—Mafushi (a Rishi) standing on a toad . . . 19 *c*

153. Okimono.—Mafushi resting on the trunk of a tree. Wood . 19 *c*

154. Okimono.—Two priests, one yawning, the other with a nioi. *s.* Mitsukiyo . . . . . 19 *c* *Illustrated on Plate 2, No. 3*

155. Okimono.—Gama Sennin and toad. *s.* Ōsai . . . . 19 *c*

[Gama Sennin is a Rishi, who poses as a beggar, and is always accompanied by a toad. (H. J. 46.)]

156. Gama Sennin and his attendant toad . . . . . 19 *c*

157. Chōkwarō (a Rishi) in a boat, emitting a horse from a gourd. (H. J. 46.) *s.* Hikwaku . . . . . 18 *c* *Illustrated on Plate 6, No. 2*

158. Chōkwarō and his gourd. Wood. *s.* Toyomasa . . . . . 18 *c*

159. Ōkimono.—Ōshikio on an ox, playing the flute . . . . . 19 *c*

[Ōshikio was a Rishi who gave himself up to a wandering life, amusing himself by playing the flute.]

160. Okimono.—A Buddhist deity . . . . . 17 *c*

[Carved so as to conform to the shape of the tusk.]

161. Statue (Mokuzō) of a priest. Wood, lacquered in red and black 18 *c*

162. Rōshi, the founder of the Taoist religion, riding on an ox and studying religion. *s.* Garakusai . . . . . 18 *c*

163. Rōshi on an ox, playing a flute . . . . . 19 *c*

164. A similar subject. *s.* Hōjitsu . . . . . 19 *c*

165. Do., do. Wood. *s.* Tomotada . . . . . 18 *c*

166. Rishi seated on a rock . . . . . 18 *c*

167. Bukan Zenshi (a Rishi) with his attendant tiger . . . . . 19 *c*

168. Niō on a huge straw sandal. *s.* Tadatame. (See Nos. 19 and 20) . . . . . 18 *c*

169. Daruma. Wood. *s.* Shin . . . . . 18 *c*

[An Indian and Chinese recluse who spent nine years in meditation without moving, and consequently lost the use of his legs. He usually holds a Futsujin, or fly-brush, a priestly symbol.]

170. Daruma, with three revolving faces. Wood. *s.* Mitsuhiro . 18 *c*

171. Rōshi. Kutani porcelain forming a seal . . . . . 18 *c*

Illustrated on Plate 3, No. 1. 172. Okimono.—Rōshi and child . . . . . 19 *c*

173. Boy (attendant upon Jurō) seated on a deer and playing the flute. *s.* Mitsutsugu . . . . . 19 *c*

174. A Shintō temple on a hill, and on the bottom a landscape with lake. *s.* Masamitsu . . . . . 18 *c*

PLATE IV.

NETSUKÉS AND OKIMONOS.

1. No. 147. *2.* No. 176. *3.* No. 211.

4. No. 356. *5.* No. 271. *6.* No. 299.

7. No. 131. *8.* No. 319. *9.* No. 221.

1 2 3

4 5 6

7 8 9

History.

175. Takenouchi no Sukuné with the infant Emperor Ōjin in his arms and the sea-king. (See also 989 and 1009.) *s.* Miōsai . 19 *c*

[Takenouchi was the favourite general of the celebrated Empress Jingō in her expedition against the Coreans, and is usually represented holding her infant son in his arms, and also the tide-ruling jewel presented to her by the Sea King.]

176. Hadésu and the tiger. *s.* Mitsuhiro . . . . . 19 *c* *Illustrated on Plate 4, No. 2.*

[Hadésu was ambassador to Corea A.D. 545. One snowy night he missed his little daughter, and tiger tracks marked by blood led him to a lair from which the beast rushed at him. Plunging his hand into the tiger's jaws he caught its tongue, and killed it with his sword. (See H. J. 26, B. M. C. 391.)]

177. A similar subject . . . . . 19 *c*

178. Okimono.—A similar subject. *s.* Masanobu . . . . . 19 *c*

179. Okimono.—Raikō in search of the Shuten-Dōji. Illustrated in *Art Journal* 1893, p. 215. *s.* Giokushinsai Kōichi . . . . 19 *c*

[Raikō and his followers are wandering in the mountains of Tango, when they come across a maiden washing blood-stained clothes. She beseeches them to go no further, and points to the bones of victims. They only dance for joy, as the chance of meeting the monster is now assured.]

180. Demonesses weeping over the arm of the oni (see No. 218) which had been cut off by Tsuna. *s.* Shiuzan . . . . . 18 *c*

181. Nitan no Shirō and the boar. *s.* Hidémasa . . . . . 19 *c*

182. Saigiō . . . . . 18 *c*

[Saigiō was a nobleman of Old Japan, who renounced his rank and became a wandering priest. He died A.D. 1198.]

183. Okimono.—Saigiō with a child. *s.* Chikahiro . . . . 19 *c*

184. Abé no Seimei and his mother. Wood. *s.* Tōi . . . . . 18 *c*

[A great astronomer of the tenth century of this name was said to have been the offspring of a white fox, who had assumed the form of a girl, and thus secured the affections of a Japanese nobleman. The fox holds a writing brush in its mouth.]

Illustrated on Plate 5, No. 1.

185. Okimono.—Yoshitsuné fencing with his sword against Benkei with his fan. *s.* Joho . . . . . 19 *c*

[Yoshitsuné, the son of Yoshitomo, and half-brother of Yoritomo, the first of the Shōguns, is the most idolised hero in Japanese history. In spite of his brilliant services he fell under the suspicion of Yoritomo, and, after cruel persecution, he died by his own hand in 1189, at the age of thirty. (B. M. C. 116.)

Benkei, his faithful adherent, is equally renowned. Possessed of enormous strength and violent disposition, he, although born a noble, became a highwayman. In that capacity he encountered the youth Yoshitsuné. They fought on Gojō bridge, and Benkei had to succumb; with the result that he at once attached himself to Yoshitsuné, followed his fortunes, and died fighting for his cause. (B. M. C. 118.)]

186. A temple bell on the waves. Ivory . . . . . 18 *c*

[The bell of Miidera, which Benkei carried off in one of his frolics. It was given by the Dragon Queen to Hidésato for killing the giant centipede.]

187. Benkei and the bell of Miidera, two pieces. (See Griffis' "Fairy Stories.") . . . . . 19 *c*

189. The flight of Tokiwa. Wood. *s.* Shūkwō . . . . . 18 *c*

[The most beautiful of Yoshitomo's wives. After his defeat and death, she fled with her children, of whom one was Yoshitsuné. Hearing that his conqueror Kiyomori was torturing her mother to find out her place of concealment, she gave herself up to become his mistress to save her mother and children.]

190. Okimono.—The flight of Tokiwa . . . . . 19 *c*

191. Ono no Komachi. *s.* Dembutsu . . . . . 19 *c*

[A wondrous beauty, one of Japan's six greatest poets, the idol of the court, a miserable old hag, her corpse the prey of dogs—such were the successive stages of her life. (H. J. 70.)]

192. A similar subject . . . . . 18 *c*

193. A similar subject. Wood. *s.* Unkai . . . . . 18 *c*

194. Okimono.—Hirai Yasumasa captivating the assassin Hakamadaré Korésuké by his flute playing. (H. J. 72.) *s.* Yoshichika . 19 *c*

195. Okimono.—The six celebrated poets. *s.* Rakugiokusai . . . . 19 *c*

[These poets were Sōjō Henjō, Kisen Hoshi, Narihira, Yasuhidé, Kuronushi, and Ono no Komachi.]

196. Okimono.—The six celebrated poets. *s.* Hakuunsai . . . . 19 *c*

196*a*. Three men trying to capture a fourth, who draws his sword . 18 *c* *Illustrated on Plate 5, No. 6.*

Legends, Fairy Stories, Legendary Personages and Animals, and Folklore.

197. Fir-cone opening on a hinge, and disclosing in the interior figures of the Spirits of the pine trees. Wood. *s.* Ikko or Kazutora . . 18 *c*

[An old man and an old woman, the former with a rake and the latter with a broom, are the spirits of the pine trees of Takasago and Sumiyoshi. They are emblems of a contented long life and of conjugal felicity. Hence these netsukés are given as wedding presents.]

198. Illustration of a proverb: "Do not wait until you have caught the thief to make the rope." *s.* Hakuun . . . . . 18 *c*

198*a*. Hana-saka-jiji, an old man who, for his goodness and gentleness, was granted by the gods the power of making dead fruit-trees bear blossoms by sprinkling ashes over them. *s.* Shūraku . 19 *c*

199. Hana-saka-jiji digging for gold . . . . . 19 *c*

200. Long Arms (Te-naga) yawning whilst Long Legs (Ashi-naga) rests. *s.* Tomoharu . . . . . 18 *c*

[The fishermen of Japan imagine that a race exists who have some of them long legs and some long arms. This enables them when acting in combination to wade out to sea and probe about in deep water. Said to be allegorical of the benefit of joint action in labour. The Chinese also have a similar race which inhabits Northern China.]

201. Rokurokubi. Wood . . . . . 18 *c*

[A mythical being capable of elongating his neck to any length. The Japanese child's "Bogie man."]

202. Urashima on the tortoise, approaching the palace under the sea. *s.* Kagétoshi . . . . . 18 *c*

[Urashima is the Japanese Rip van Winkle. Whilst fishing he caught a tortoise, on which he had compassion, and, sparing its life, a princess appeared, in whose company he went to the Palace of the Dragon King of the Sea, in the far South. After some time he longed for home again, and the princess, on parting with him, gave him a casket, which he was not to open if he wished to see her again. On his return to Japan he found all trace of his family had long since vanished, and, opening his casket, he at once changed into an old man. (H. J. 75.)]

203. Urashima returning. *s.* Masahiro . . . . . 19 *c*

204. Urashima carved on the back of a tortoise . . . . . 19 *c*

205. The air castle emerging from a shell. Wood and ivory. *s.* Kagetoshi . . . . . 19 *c*

206. Urashima and the casket. *s.* Hidéshigé . . . . . 19 *c*

207. The dragon's castle. Wood. *s.* Tadatomo . . . . . 18 *c*

208. Kiyohimé and Anchin . . . . . 19 *c*

[Kiyohimé, an innkeeper's daughter, fell in love with a monk, Anchin. Her unrequited love was so strong that it turned her into a demon, and the monk, pursued by her, was forced to take refuge under the bell of Dōjōji. Enraged at this, she beat the bell with her tail until it became redhot, and he was reduced to a cinder. (H. J. 59.)]

209. Kiyohimé and the bell . . . . . 19 *c*

210. Kiyohimé and the bell (a seal) . . . . . 19 *c*

Illustrated on Plate 4, No. 3.

211. Songokū. The magical monkey on a cloud. From the novel *Saiyūki* . . . . . 19 *c*

212. Okimono.—The woodman and his family with young Momotaro. *s.* Ono Shōmin . . . . . 19 *c*

[Momotarō was found by a woodman's wife in a peach, who adopted him. When he grew up he journeyed to an ogre's castle and captured it and its treasures. (H. J. 77.)]

213. Dancer dressed as a Shōjō. Ivory lacquered and painted . . 18 *c*

[Shōjōs are harmless mythical beings who inhabit the sea coast, and, having an inordinate love for drink, are caught by jars of saké being placed as lures. A valuable dye is said to be extracted from their long red hair. "As drunk as a Shōjō"—Japanese proverb. (H. J. 58.)]

214. Shōjō. Wood painted . . . . . 19 *c*

215. Shōjō with a saké jar. Wood. *s.* Hōgioku . . . . 19 *c*

216. Saké jar opening and showing shōjōs dancing inside. *s.* Kwangiokusai . . . . . 19 *c*

217. Shōjō sleeping. Wood . . . . . 18 *c*

218. Okimono in which Shōki and a demon (oni) are partly rolled up. *s.* Shūōsai . . . . . 19 *c*

[Shōki was a warrior, who appeared to a Chinese emperor in a dream, seized a demon, and ate him. On the emperor's awaking he found himself cured of ague. Hence he was canonised, and called the Demon Queller. Oni are mischievous imps which haunt the precincts of houses, and require on certain festivals to be exorcised. On New Year's Day, for instance, they are pelted with beans.]

219. An official in court dress throwing beans at an oni on New Year's Day. (See No. 218) . . . . . 19 *c*

220. A drum which opens at one end and displays a seated oni smoking. *s.* Masanao . . . . . 18 *c*

221. The struggle between good and evil. A saint wrestling with an oni. *s.* Okagen . . . . . 18 *c* *Illustrated on Plate 4, No. 9.*

222. Oni on a drum. Red lac . . . . . 18 *c*

223. Priest sawing off a demon's horn . . . . . 18 *c*

224. Demon smoking . . . . . 18 *c*

225. Onis angling through a nelumbium leaf. *s.* Riuchin . . . 18 *c*

226. Oni hiding in a *couvre feu* from the beans. Wood . . . . 18 *c*

227. Demon and monk wrestling on a lotus leaf . . . . . 18 *c*

228. Demons polishing a kettle . . . . . 19 *c*

229. Mask of a demon. Hirado porcelain . . . . . 18 *c*

230. Fir-cone, in the interior of which is placed a carving of Shōki being massaged by an oni. Wood. *s.* . . . . . 18 *c*

231. Shōki dodging onis round a screen. *s.* Shūgioku . . . 18 *c*

232. Shōki resting on a stand, up which an oni is crawling . . 18 *c*

233. Onis retaliating on Shōki by stealing his cap and book which are on a table. *s.* Yoshinobu . . . . . 19 *c*

234. Okimono.—Shōki watching from behind a screen two onis, one playing the samisen. Ivory. *s.* Ono Ryōraku . . . 19 *c*

235. Okimono.—Shōki sharpening his sword on a stone beneath which an oni is hiding. Wood. *s.* Itsumin . . . . . 19 *c*

236. Shōki scowling at an oni which he has failed to capture . . 19 *c*

237. Oni hiding under a rock after stealing Shōki's daggers. Wood, with oni and dagger in ivory . . . . . 18 *c*

238. Shōki carrying off demons in his bag. Wood . . . . 18 *c*

239. Shōki sharpening his sword. Wood. *s.* Tadatoshi . . . 18 *c*

240. Shōki after an oni which has hidden under his cap . . . 18 *c*

241. Shōki playing the flute, whilst a demon drums and another tumbles 19 *c*

242. Okimono.—Shōki with a sword slaying demons. *s.* Tomochika . 18 *c*

243. Tengu hatching. *s.* Kasen . . . . . 18 *c*

[Tengus are somewhat akin to oni. They are harmless, haunt the woods, and are of two kinds—either with human face and form, but with wings and a very long nose, or avial, with bird-like head and claws. (H. J. 57.)]

244. Kappa watching a crab from behind a lotus leaf. *s.* Minsai . 19 *c*

[A kappa is an amphibious creature, half frog, half tortoise. On the top of its head is a hollow containing a liquid in which its strength resides. It is pugnacious, but tenacious of etiquette; so when it threatens to attack any one it is advisable to make a low bow, which, the kappa returning, spills his *elixir vitæ*.]

245. Boy pointing to a kappa which is hiding under a lotus leaf. *s.* Giokuhōsai . . . . . 19 *c*

246. Kappa watching a frog under a lotus leaf . . . . . 19 *c*

247. Shishi on stand. (See No. 43.) *s.* Toshinaga . . . . 18 *c*

248. Shishi, with sacred gem, on stand . . . . . 18 *c*

249. Shishi, with sacred gem. *s.* Mitsutsugu . . . . . 19 *c*

250. Two shishis . . . . . 18 *c*

251. Shishi amongst the peonies. Ivory, and Nashiji lacquer . . 19 *c*

252. Group of shishis on stand . . . . . 18 *c*

253. Shishi rolled up into a ball . . . . . 19 *c*

254. Group of shishis . . . . . 18 *c*

255. Chinese sage on a shishi, the whole forming a seal which is engraved on the base . . . . . 18 *c*

256. Shishi carved on a rocking panel . . . . . 18 *c*

257. Shishi on a stand holding the sacred gem. *s.* Kunihiro . . 19 *c*

258. Shishis at play . . . . . 19 *c*

259. Shishi resting . . . . . 19 *c*

260. Shishi with sacred gem, the whole forming a seal . . . 19 *c*

261. Corean with a shishi . . . . . 19 *c*

262. Dragons interlaced. Ivory coloured. *s.* Ikkōsai . . . . 18 *c*

[The Dragon (Tatsu or Riō) is derived from the Chinese animal, of which there are four kinds: the *celestial*, which guards the mansions of the gods; the *terrestrial*, which marks out the courses of rivers; the *spiritual*, which causes the winds to blow and has the rainfall in its keeping; and the *subterranean*, which guards the hidden treasures, and watches over the wealth concealed from mortals. To these the Japanese have added a dragon of the seas. (H. J. 61.)]

263. Dragon emerging from an ash tube, symbolising exaggeration. *s.* . 19 *c*

264. Dragon in a coil . . . . . 19 *c*

264*a*. Similar subject . . . . . 19 *c*

Chinese Legends and Subjects.

265. Mōsō and the bamboo shoots . . . . . 19 *c*

[One of the twenty-four instances of filial piety. His mother, being ill, longed for a soup made of young bamboo shoots. It was the depth of winter, and the ground was frozen, and in despair he flung himself down at the foot of some bamboo plants. The gods were so moved at his affection that they caused the young shoots to sprout where his body had warmed and his tears had watered the ground. (H. J. 11.)]

266. Okimono.—Kwan-u, Gentoku, and Chōhi. *s.* Otogawa Yasuchika. Carved in the house at Ko-umé, Tōkiō . . . . . 19 *c*

[Kwan-u lived in the second century, and from being a huckster rose to be the greatest general in China, and to be canonised as their god of war. He is easily recognisable by his black beard, one of his titles being "Lord of the Splendid Beard." Gentoku and Chōhi were his confederates. All were famed for their extreme fraternal affection.]

267. Gentoku, Chōhi, and Kwan-u. *s.* Shūshin . . . . 19 *c*

268. Okimono.—A tsuitaté or dwarf screen, on which are carved figures of Kwan-u and his attendant outside his tent . . . . 19 *c*

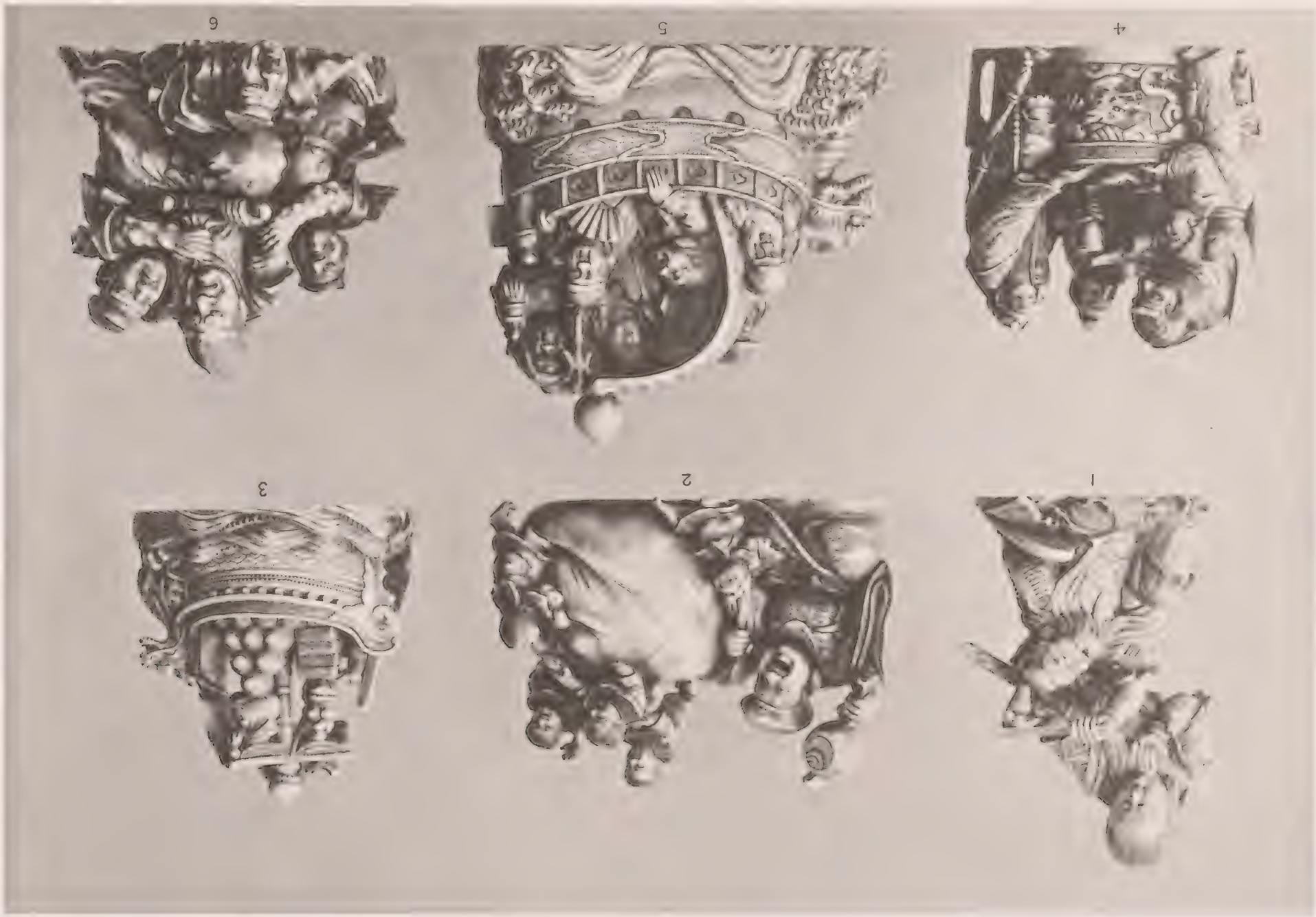
269. Okimono.—Kwan-u. *s.* Masahiro . . . . . 19 *c*

PLATE V.

NETSUKÉS AND OKIMONOS.

1. No. 185. *2.* No. 124. *3.* No. 128

4. No. 282. *5.* No. 119. *6.* No. 196*a*.


1
2
3
4
5
6

270. Okimono.—Fishsave, the Japanese ambassador's child, who was thrown by his Chinese mother into the sea because his father would not return, and who was carried on the back of a fish to Japan, and landed at Naniwa (Ōsaka), as his father was riding along the shore. *s.* Tōunsai . . . . . 19 *c*

[See Ayrton's *Child Life in Japan*, p. 57.]

271. Okimono.—Fishsave and the fish. *s.* Kōhō . . . . 19 *c* *Illustrated on Plate 4, No. 5.*

272. Kwan-u. Wood . . . . . 18 *c*

273. Kakkio.—An example of filial piety. (B. M. C. 177.) *s.* . . 18 *c*

[Kakkio had a little son, and had not means to sustain him. His wife, seeing that her mother-in-law starved herself to feed the child, persuaded Kakkio that it was their duty to sacrifice it. On digging a grave for it they found a casket filled with gold.]

274. Okimono.—Rōraishi. Example of filial piety. (B. M. C. 175.) *s.* Tomochika . . . . . 19 *c*

[At the age of seventy he used to dress in children's clothes and play before his parents, that they might forget their years.]

275. Chōriō, a counsellor of the Han dynasty. In early life he encountered an old man, Kōsékikō, who had dropped his sandal. This he restored to him respectfully, and in return for his humility was handed a volume, from which he derived the wisdom which distinguished his councils. (H. J. 67.) *s.* Tomochika . . 18 *c* *Illustrated on Plate 3, No. 5.*

276. Okimono —Chōriō and Kōsékikō. *s.* Masamitsu . . . 19 *c*

277. Okimono.—The Seven Sages of the Bamboo Grove dancing and playing. Wood. *s.* Gotō Masahidé . . . . . 19 *c*

[The Seven Sages held the doctrine that human happiness consisted in emancipation from cares and worries and unrestrained indulgence in wine. They usually met in a bamboo grove. (H. J. 66.)]

278. Okimono.—The Seven Sages of the Bamboo Grove. *s.* Kichōsai. 19 *c*

278*a*. A section of a bamboo cane with the Seven Sages, some looking out of a window, others playing games . . . . . 18 *c*

279. Okimono.—The Seven Sages of the Bamboo Grove. *s.* Shōmin 19 *c*

280. Shiba Onkō. *s.* Mitsutami . . . . . 18 *c*

[A celebrated Chinese statesman who, as a boy, displayed his tact and readiness in emergency. Whilst playing with other boys beside a huge jar filled with water, one, climbing up, fell in. All save Shiba Onkō ran away terrified, but he, seizing a large stone, cracked the jar, and the fluid running out, the boy's life was saved.]

281. The same legend. *s.* Shigéhiro . . . . . 18 *c*

Illustrated on Plate 5, No. 4. **282.** The three saké tasters, Confucius, Laotzē, and Sakyamuni. *s.* Shōunsai . . . . . 19 *c*

[Showing by their grimaces how differently it affects them. They were the founders of three systems of religion, and this would inculcate that despite differences of detail their religions may all have the same basis.]

283. Okimono.—Chinese sage riding on a lobster: red and black lacquer 18 *c*

284. Okimono.—A group of Chinese warriors. *s.* Otogawa Yasuchika . 19 *c*

285. Okimono.—A Chinese sage. *s.* Fujimaki Keishin . . . 19 *c*

286. Chinese figures in a boat . . . . . 19 *c*

Illustrated on Plate 3, No. 9. **287.** Goshisho and the Kanayé . . . . . 19 *c*

[A Chinese general, who showed his learning and strength in a competition by composing and writing a stanza whilst holding up a three-legged kanayé weighing a thousand pounds. (H. J. 74.)]

288. A Chinese junk. *s.* Tōun . . . . . 19 *c*

289. Tōbōsaku on a deer carrying a peach branch. Ivory. *s.* Tamahashi Masayuki. . . . . 19 *c*

[An amiable old Chinaman who ate three peaches, and lived in consequence nine thousand years. (H. J. 77.)]

290. Okimono.—A seated figure of a Chinaman. Wood. Inscribed on base, "Statue of Rikukōzen, carved by Minamoto Mitsunari by order of Nariyuki, July in the second year of Tempo" (1831) . . . . . .

291. Chinese lady with attendant burning perfume . . . . . 19 *c*

292. A bivalve shell partly opened, and disclosing three Chinese personages visiting the house of a fourth. *s.* Masanao . . . 18 *c*

293. A Chinese sage on a statue of a shishi . . . . . 18 *c*

294. Hankwai carrying off the door. (See No. 500.) Wood. *s.* Shiuzan 18 *c*

295. Okimono.—Chōchiuka cutting up his clothes. *s.* Riōmin . . 19 *c* *Illustrated on Plate 3, No. 3.*

[A sage who, when remonstrated with by the Emperor for wearing such thin clothes, cut off pieces which, when thrown into the air, became butterflies, and flew round him until, clapping his hands, they resumed their original places as parts of his dress.]

296. Okimono.—Kanshin and the coolie . . . . . 19 *c*

[Showing his moral courage in crawling between the legs of a coolie who barred his way, rather than have a disturbance. (H. J. 66.)]

297. Okimono.—A similar subject. *s.* Tadachika . . . . 19 *c*

297*a*. A Chinese warrior with attendants attacking a dragon . . 18 *c* *Illustrated on Plate 3, No. 6.*

Animals, Birds, Insects, etc.

298. A Daimiō's horse with trappings . . . . . 19 *c*

299. Cock and chickens on a peasant's hat, with millet seed. *s.* Okatomo . . . . . 18 *c* *Illustrated on Plate 4, No. 6.*

300. Okimono.—The Nine-Tailed Fox . . . . . 19 *c*

[An old Chinese legend. In the twelfth century a fox took the form of a woman, and became the concubine of the Emperor Chow Sin, and induced him to perpetrate many acts of cruelty. She was detected by a priest, who, placing before her a mirror, showed her in her true form. She was thereupon killed, and the Emperor released from her spells.]

301. Fowls on a drum. *s.* Masanaga . . . . . 19 *c*

[A Chinese legend of a king who had a drum set up in his courtyard which any one who had a grievance was to beat. His rule was so benign that it was never used save as a perch for the fowls.]

302. Cock on drum. *s.* Yoshitomo . . . . . 19 *c*

303. Pigeons on a drum. *s.* Mitsunao . . . . . 19 *c*

304. Cock and hen with chickens, on coop . . . . . 18 *c*

305. Okimono.—Group of tortoises surmounted by a snake and frog. *s.* Kiokuzan . . . . . 19 *c*

306. Group of tortoises. *s.* Riuchin . . . . . 19 *c*

307. Tortoise carrying in its mouth and over its back a Fukusa, on which is embroidered a crane, pine tree, etc. *s.* Riōmin . 19 *c*

308. Tortoise on a lotus leaf . . . . . 19 *c*

309. Tortoise. Wood. *s.* Tomotada . . . . . 18 *c*

310. Rats and dried fish (*himono*) . . . . . 18 *c*

[Dried fish are often sent with a present as a memento of the time when the people were all fishermen, and humble fare was the rule. Hence it suggests lowliness.]

311. Okimono.—Rat on a bean pod . . . . . 19 *c*

312. Rat on a brush . . . . . 19 *c*

313. Rat on a coil of string . . . . . 19 *c*

314. Rat on the rim of a basket with New Year decorations . . 18 *c*

315. Rat on a radish . . . . . 18 *c*

316. Rat. Wood. *s.* Tomoichi . . . . . 18 *c*

317. Rat with a chessman. Wood. *s.* Kazutomo . . . . 18 *c*

318. Rats and pumpkin. *s.* Giokuyōsai . . . . . 19 *c*

319. Bitch and puppies; the bitch with a movable ring round its neck. *s.* Mitsuharu . . . . . 18 *c* *Illustrated on Plate 4, No. 8.*

320. Puppies playing with an old tile, and straw sandal . . . 18 *c*

321. Dog with football. *s.* Tomotada . . . . . 18 *c*

322. Cat and kittens. Gold lac . . . . . 18 *c*

323. Monkey on a globe fish . . . . . 19 *c*

324. Monkey with peach. *s.* Okayoshi . . . . . 18 *c*

325. Monkey carrying a Manjū (button) of persimmons . . . 19 *c*

326. Monkey eating a nut. Wood, coloured in parts. *s.* Minkō . 18 *c*

327. Monkey with peach. *s.* Okayoshi . . . . . 18 *c*

328. Monkey with coat and cap, watching a horse. *s.* Giokukwō . 19 *c*

329. Ape with a snake's tail. Probably the Nuyé. (See Nos. 596 and 994.) Wood. *s.* Umétada . . . . . 19 *c*

330. A bird. Hirado porcelain . . . . . 18 *c*

331. A monkey on horseback. Porcelain. *s.* Shaichi . . . 18 *c*

332. Okimono.—Group of monkeys carved on a rock made out of a root. *s.* Minkō . . . . . 18 *c*

333. A monkey hiding in the hollow of a tree branch. *s.* Hidemasa 19 *c*

334. Okimono.—An elephant with a four-storied palanquin in the shape of a pagoda on its back, decorated with incrustations of coral, shell, metal, etc. . . . . 19 *c* *Illustrated on Plate 33, No. 4.*

335. Ox with calf licking its throat. *s.* Tomotada . . . . 18 *c*

336. Tiger . . . . . 19 *c*

337. Tiger and young. *s.* Hōshinsai . . . . . 19 *c*

338. Goat resting. *s.* Sekitéi . . . . . 19 *c*

339. Ox and calf. *s.* Tomotada . . . . . 19 *c*

340. Tiger on a bamboo stump . . . . . 18 *c*

341. Rabbits. *s.* Okatomo . . . . . 18 *c*

342. Puppies. *s.* Hidéchika . . . . . 19 *c*

343. Dormouse asleep. Wood . . . . . 19 *c*

344. Badger sitting under a lotus leaf and distending his stomach. *s.* Kōgiokusai . . . . . 18 *c*

[The badger, or racoon-faced dog (Tanuki), drums on his distended stomach apparently to amuse the moon, but in reality in the hope of misleading wayfarers by night. (H. J. 139.)]

345. A horse. Hirado porcelain . . . . . 19 *c*

346. Okimono.—Two puppies playing on the leaf of a banana. *s.* Yamashita Tsunéki . . . . . 19 *c*

347. An elephant . . . . . 19 *c*

348. Hairy-tailed tortoise on a lotus leaf . . . . . 19 *c*

349. Puppies on a wheel . . . . . 18 *c*

350. Rabbit amongst the rushes . . . . . 19 *c*

351. Flight of cranes. *s.* Kagétoshi . . . . . 19 *c*

352. Group of cranes. *s.* Kagétoshi . . . . . 19 *c*

353. Cranes in mother-of-pearl, in relief. *s.* Shibayama . . . 18 *c*

354. Okimono.—Eagle seizing a monkey . . . . . 19 *c*

355. Okimono.—Eagle catching a fox. *s.* Juei . . . . . 18 *c*

Illustrated on Plate 4, No. 4. 356. An eagle seizing a monkey. *s.* Masatsugu . . . . . 18 *c*

357. Quail and millet. *s.* Okatomo . . . . . 18 *c*

358. Quail and millet. *s.* Okatomo . . . . . 18 *c*

359. Quail eating millet on a basket . . . . . 19 *c*

360. Quails on millet. *s.* Okayoshi . . . . . 19 *c*

361. Quails and millet. *s.* Okayoshi . . . . . 18 *c*

362. A snake intertwined in a pumpkin, in which a landscape has been cut . . . . . 19 *c*

363. Snake. Wood. *s.* Masakatsu . . . . . 18 *c*

364. Frog on an old bucket. *s.* Kazunari . . . . . 18 *c*

365. Frogs on a lotus leaf . . . . . 19 *c*

366. Frog and pumpkin. *s.* Kōshū . . . . . 19 *c*

367. Lotus leaf with a toad and a crab. *s.* Nankoku . . . 19 *c*

368. Frogs on a lotus leaf. *s.* Hidémasa . . . . . 19 *c*

369. Frogs on a lotus leaf. *s.* Hidémasa . . . . . 19 *c*

370. Frogs seated in a circle upon a straw sandal and caricaturing a Buddhist service. Wood . . . . . 18 *c*

371. Frog on a sandal. Wood. *s.* Masanao . . . . . 19 *c*

372. Okimono.—Toads at play under a willow tree, and toads disturbed by a snake, in bas-relief. *s.* Moritoshi . . . 19 *c*

373. Lotus leaf with frog and fish . . . . . 18 *c*

374. Snail crawling over bucket. Wood. *s.* Giokuriusai . . . 18 *c*

375. A wasp's nest. Wood. *s.* Morimitsu . . . . . 18 *c*

376. Globe fish . . . . . 18 *c*

377. Hermit and other crabs on and in shells. *s.* Giokuhōsai . . 18 *c*

378. Fishes and shells . . . . . 18 *c*

379. A bivalve shell opening and disclosing sparrows and clouds carved in relief in the interior. *s.* Masatsugu . . . 19 *c*

380. Oyster-shell which opens on removing a screw, and discloses in the inside a carving in relief of a temple. *s.* Masatsugu . 19 *c*

381. Bivalve-shell. Wood. *s.* Tadahisa . . . . . 19 *c*

382. Snail on the lid of a waterpot. Wood. *s.* Shigémasa . . 18 *c*

383. Ox lying down. *s.* Tomotada . . . . . 18 *c*

384. An owl with owlets in an oak-tree. Wood . . . . 18 *c*

Illustrated on Plate 7, No. 2. 384*a*. A fish, lacquered . . . . . 18 *c*

Fruit, Flowers, etc.

385. An orange, in the interior of which are two Chinese figures playing checkers (*Go*). *s.* Masanao . . . . . 19 *c*

386. An orange similar to above. Wood. *s.* Masahidé . . . 18 *c*

387. A Persimmon fruit and nuts, the former with an incised view of Fujisan. . . . . 19 *c*

388. Gourd forming a yataté or portable inkstand. Brass, silver, and gold . . . . . 19 *c*

389. Mushrooms and fir-cones with incised landscapes. *s.* Giokuhōsai . 19 *c*

390. Peach, showing in the interior a carving in relief, representing a Chinese emperor and attendants. *s.* Masatsugu . . 19 *c*

391. Orange, which opens, and shows two women playing checkers, carved in relief. Wood . . . . . 19 *c*

392. Peachstone chased with the signs of a fortunate dream . . 18 *c*

393. Walnut chased with the legend of Saishi . . . . . 18 *c*

[Saishi was one of the twenty-four instances of filial piety. Having a great-grandmother who had lost all her teeth and could not eat, she came every day and suckled her.]

PLATE VI.

NETSUKÉS AND OKIMONOS.

1. No. 21. *2.* No. 157. *3.* No. 28*a*.

4. No. 24. *5.* No. 25. *6.* No. 29.

1 2 3

4

5 6

394 A gourd in metal, with a silver chain . . . . . 18 *c*

395. A gourd in red lac, with carved decoration of children at play. 18 *c*

396. Gourd-shaped double nut, making a bottle, decorated with deer and maple . . . . . 18 *c*

397. A branch of prunus blossom. Gold lacquer . . . . 18 *c*

398. A peony . . . . . 18 *c*

399. Two overlapping kiku flowers. Gold lac on metal . . . 19 *c*

400. A lotus bud, leaf, and seedpod . . . . . 19 *c*

Miscellaneous.

401. Okimono.—A skeleton carrying on his back a family of toads in a lotus leaf . . . . . 19 *c* *Illustrated on Plate 2, No. 1.*

402. Okimono.—A group of monkeys, a toad, and a puppy dressed as showmen, and carrying skulls, a skeleton (with movable head), a toad, etc. Ivory, partly gilt, and coloured and inlaid with mother-of-pearl. *s.* Riushinsai Masahiro. Dated 1871 .

403. The duodenary cycle. *s.* Tomochika . . . . . 18 *c*

[The day is divided into twelve periods of two hours, and these, as well as the months, are called after twelve animals: the rat, ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog, and boar. (H. J. 133.)]

404. The duodenary cycle. *s.* Tomochika . . . . . 19 *c*

405. Panel in pierced Ivory.—The animals forming the duodenary cycle, at play. *s.* Masatsugu . . . . . 19 *c*

406. The duodenary cycle . . . . . 19 *c*

407. A scent bottle in the shape of a gourd, which is covered with feather fans. *s.* Masatsugu . . . . . 19 *c*

408. A group of masks. *s.* Hakuunsai . . . . . 19 *c*

409. A mask in red lacquer . . . . . 19 *c*

410. A group of masks of Uzumé, etc. Wood . . . . . 18 *c*

411. Views from Surimonos. Gold and red lac on ivory . . . 18 *c*

412. In shape of fans. Gold lac . . . . . 18 *c*

413. A coral diver carrying a piece of coral . . . . . 18 *c*

414. An imitation cherry leaf, lacquered in gold, with flowers and leaves . . . . . 18 *c*

415. Small inro lacquered with designs of diapers. Ojime Daruma. 19 *c*

416. Ball, with design of animals in chased and pierced work. Wood 19 *c*

417. A netsuké in imitation basket-work, with crests. Silver and shakudō . . . . . 18 *c*

418. Okimono.—A monkey attired as an acrobat supporting a skull, on which is a snake about to swallow a toad. *s.* Shōkwasai 19 *c*

419. Cock and hen on a piece of split bamboo. *s.* Masanao . 18 *c*

420. Two flies on a hat. Ivory and wood . . . . . 18 *c*

421. Monkeys on and in a house. *s.* Masatsugu. Wood . . 18 *c*

422. Four masks in a piece of folded and tied stuff. Wood . . 18 *c*

423. Pug dog, red and silver lacquer. Wood. *s.* Mitsutada . . 18 *c*

424. Ship with seven figures, inlaid with pearl, cloisonné, etc. Wood. *s.* Riukei . . . . . 18 *c*

425. Dancer with coral mask; dress carved and lacquered in colours. 19 *c* *Illustrated on Plate 7, No. 1.*

426. Ferry boat, with ferryman and passengers. *s.* Giokuriusai . 18 *c*

427. Lotus leaf in iron, with silver crab. *s.* Kobayashi Nobunao. 18 *c*

428. Long Legs and Long Arms. (See No. 200) . . . . 19 *c*

429. Mask of a Shishi with movable ears and jaw. Wood . . 18 *c*

430. An artist drawing. . . . . 19 *c*

NOTE.—*The sequence of the numbering is intermitted at the end of each Section to permit of the future introduction of additions to the collection.*

Sculptors at Work.

PART I.

DIVISION B.

Buttons: Manjū and Kagamibuta Netsukés.

Netsukés, which take the form of buttons, are called Manjū, from a flattened circular cake of rice. When they have a metal centre they are termed Kagamibuta, Kagami being a mirror.

500. KAGAMIBUTA.—Hankwai carrying off the door (?) . . . 18 *c*

[Hankwai was an adherent of the Emperor Riubi, and of great strength. Conspirators about to take the Emperor's life had closed the doors of his apartment, but Hankwai burst them open and saved his master.]

501. KAGAMIBUTA.—Yoshitsuné fighting Benkei on Gojō Bridge. (See No. 185.) The button ivory, the figures metal . . . 18 *c*

502. KAGAMIBUTA.—Manzai (in gold) dancing in the New Year. (See No. 10.) Button ivory . . . . . 18 *c*

503. MANJŪ.—Dragon in the clouds, in silver. The interior is fitted up as a compass . . . . . 18 *c*

504. KAGAMIBUTA.—Dragon in the clouds with sacred gem. Metal. Ivory button . . . . . 18 *c*

505. MANJŪ.—Shishi and peony . . . . . 18 *c*

506. MANJŪ.—Shishi and peony. Silver and silver gilt . . . 18 *c*

507. KAGAMIBUTA.—The three saké-tasters picnicking under maple-trees. The figures of various metals in an ivory button . 18 *c*

[Sannin Jōgo, or the three temperaments produced by saké—anger, mirth, and sorrow as evidenced in their faces. (See No. 282.)]

508. KAGAMIBUTA.—A girl offering saké to Yama. Various metals in an ivory button . . . . . 18 *c*

509. KAGAMIBUTA.—Kappas fishing. (See No. 244.) Metal, in bronze button . . . . . 18 *c*

510. KAGAMIBUTA.—Hotéi carrying his bag. (See No. 124.) Metal, in wooden button . . . . . 18 *c*

511. KAGAMIBUTA.—Shōki and an oni examining the footprints of a bird. Metal, in ivory button . . . . . 18 *c*

512. KAGAMIBUTA.—Rats carrying the Takaramono. (See 119) . . 18 *c*

[Daikoku, who is particularly associated with the Takaramono, is also associated with a rat which eats his rice if he does not watch it. Symbolical of the fact that riches must be taken care of if they are to be preserved.]

513. KAGAMIBUTA.—Rōshi on the ox, playing the flute. (See No. 162.) *s.* Ichiyeisai Kōrin . . . . . 19 *c*

514. MANJŪ, incised with a tengu. Ivory. (See No. 243.) *s.* Ichiyū . 19 *c*

515. MANJŪ, with fisherman and octopus: deeply incised. Ivory. *s.* Mitsutoshi . . . . . 18 *c*

516. MANJŪ.—A musical instrument in pierced work. Ivory . . 18 *c*

517. MANJŪ, with a peony, rock, etc., in ivory and mother-of-pearl. Ivory . . . . . 19 *c*

518. MANJU simulating basketwork. Shakudō and silver . . . 18 *c*

[Shakudō is an alloy of copper containing from 1 to 6 per cent. of gold, a less quantity of silver, and a trace of lead. When pickled in a certain solution it assumes a rich blue patina.]

519. MANJŪ, with Daruma in relief. Ivory and wood. (See No. 169). 19 *c*

520. MANJŪ representing shells on a tray. Yellow bronze . . . 18 *c*

521. MANJŪ.—Lady with children. *s.* Meijitsu . . . . . 19 *c*

522. MANJŪ.—A carp ascending a waterfall. (See No 601.) . . 18 *c*

523. KAGAMIBUTA.—With plants and flowers in gold and silver on iron, and dragon in ivory . . . . . 18 *c*

524. MANJŪ.—Seascape with pines, willows, and birds . . . 18 *c*

525. KAGAMIBUTA with silver plate, with a picture of Otohimé and Urashima. (See No. 202.) *s.* Itsumin at the age of 71 . 19 *c*

526. MANJŪ carved with a peony and shishi. Wood . . . . 18 *c*

527. KAGAMIBUTA carved with a centipede and iron dragon, with a metal figure in relief. Wood. *s.* Masaiyé . . . . 18 *c*

528. MANJŪ: chased and pierced with designs of autumn flowers . 19 *c*

529. MANJŪ: pierced with designs of culinary utensils . . . 18 *c*

530. KAGAMIBUTA.—A Kappa (see No. 244) under a willow-tree. Metal . . . . . 19 *c*

531. MANJŪ with design of autumn flowers and clouds, in perforated ivory and metal . . . . . 18 *c*

532. MANJŪ.—Bird on peony . . . . . 19 *c*

533. MANJŪ.—A lotus leaf under which is a frog in metal . . . 19 *c*

534. MANJŪ.—Miniature masks. *s.* Hakuunsai . . . . . 19 *c*

535. MANJŪ.—Shishi and peony of perforated design . . . . 18 *c*

536. MANJŪ.—Saigiō (See No. 182.) In intaglio. *s.* Dōshōsai . . 19 *c*

537. MANJŪ with four panels perforated with views of houses, etc. . . 18 *c*

538. MANJŪ with decoration of snakes, frogs, etc. . . . . 18 *c*

539. MANJŪ with bas-relief of Momotarō: "Little Peachling." (See 212.) *s.* Moritoshi . . . . . 19 *c*

540. MANJŪ with design of culinary articles in bas-relief. *s.* Ipposai . 19 *c*

541. MANJŪ.—Ornamented in low-relief with an armourer in ceremonial dress forging a sword blade. *s.* Moritoshi . . . . . 19 *c*

542. MANJŪ.—Benkei disguised as a wandering priest at Ataka. Bas-relief. *s.* Moritoshi . . . . . 19 *c*

543. MANJŪ.—The Story of Ōta Dōkwan. *s.* Naoharu . . . . 19 *c*

[The Warrior Prince and the Peasant Girl. (See Griffis' "Mikado's Empire," p. 265. H. J. 70.)]

Metal Workers.

PART II.

DIVISION A.

Pipes: Kisérus.

574. Large silver kiséru decorated with panels in relief, lacquered in gold and colours on a black ground, and illustrating the eight beautiful sights of Ōmi (*Ōmi Hakkei*) . . . . . 18 *c*

[Ōmi, or Biwa, is the most important lake in Japan, and being situated near Kyōto, and in lovely scenery, it is frequently delineated in the works of the artists who live in that city. The eight beautiful sights are: the autumn moon from Ishiyama; evening snow on Hirayama; the blaze of evening at Seta; the evening bell at Miidera; boats sailing back from Yabasé; a bright sky and breeze at Awazu; rain at night at Karasaki; and wild geese alighting at Katata. (H. J. 9.)]

575. Yellow bronze kiséru, decorated with a dragon in high relief. *s.* Miyata . . . . . 18 *c*

576. Wooden kiséru with silver panels, on which are illustrated episodes connected with the six rivers named Tama . . . . . 18 *c*

577. Shibuichi kiséru, decorated with the Takarabuné. (See No. 119.) . 18 *c*

Illustrated on Plate 28. 578. Silver kiséru covered with a flowing design of a star-shaped flower and tendrils. The flowers in shakudō and gold . . . . . 18 *c*

579. Silver kiséru, decorated with a dragon in clouds in high relief . 18 *c*

Illustrated on Plate 7, No. 3. 580. Wooden kiséru with silver mountings, decorated with anchors and sea in relief, in shakudō and gold . . . . . 18 *c*

PLATE VII.

PIPES, POUCH, AND NETSUKÉS.

1. No. 425. *2.* No. 384*a*. *3.* No. 580.

4. No. 596. *5.* No. 585.

1
2
3
4
5

581. Silver and iron kiséru, decorated with the kiku and kiri crests in gold inlay (*intarsia*) . . . . . 18 *c*

Illustrated on Plate 28.

[The Imperial Court badge of Japan is a conventional rendering of a Kiku, a sixteen-petalled Chrysanthemum. The Imperial family badge is the kiri, three leaves and flowers of the Paulownia Imperialis. Wares made for the emperors are said to have seven and five buds, and those under his patronage five and three, on the flowers. (H. J. 34.)]

582. Silver and shakudō kiséru, decorated with diapering in encrusted gold (*damasina*) . . . . . 18 *c*

583. Tortoise shell and bamboo kiséru, with silver mountings, decorated with incised engraving of chidori flying over the waves . . . . . 18 *c*

584. Bamboo kiséru with silver mountings, decorated with a tiger and bamboo in shakudō and gold in relief . . . . . 18 *c*

585. Bamboo kiséru, with silver mountings, decorated with cranes and waves in relief . . . . . 19 *c*

Illustrated on Plate 7, No. 5.

586. Three pipe holders in wood—(*a*) A man stretching himself; (*b*) A fabulous monster doing the same; (*c*) A snake with a frog. One containing a silver and bamboo pipe . . . . . 18 *c*

A Smoking Party.

PART II.

DIVISION B.

Tobacco Pouches: Tobako-irés.

Illustrated on Plate 7, No. 4. **596.** Leather . . . . . 18 *c*

Clasp (kanamono), representing the treasure ship in full sail: composed of tortoiseshell, ivory, silver, and malachite . . 18 *c*

Pendant: panels of ivory mounted in iron, damascened with gold. I-no Hayata slaying the Nuyé (see No. 992), etc. . . . . 18 *c*

Button (Kagamibuta): iron, with floral design in gold and silver inlay, the kagami being an ivory dragon . . . . . 18 *c*

597. Leather . . . . . 18 *c*

Clasp: iron, decorated with an eagle and birds in various metals 18 *c*

Pendant: panels iron bound, and containing figures in iron surrounded with clouds in ivory . . . . . 17 *c*

Button: wood, decorated with a centipede carved in relief and with ivory kagami decorated with a warrior attacking a dragon. *s.* Masaiyé . . . . . 18 *c*

598. Stamped leather . . . . . 18 *c*

Clasp: playing tigers in bronze gilt . . . . . 18 *c*

Pendant: in three pieces:—

(*a*) Upper: iron, containing ivory panel, and illustrated with figures of Kanzan and Jittoku (two Rishis). *s.* Shigémasa 18 *c*

(*b*) Centre: on face, dragon in silver; reverse, summer-house by lake, in iron . . . . . 18 *c*

(*c*) Lower: on face, gods of good fortune on boat, in iron; on reverse mallet and clove from takaramono (see No. 119), incased in ivory . . . . . 18 *c*

Button: Ivory incised with views of mountain and lake . . 18 *c*

599. Leather . . . . . 18 *c*

Clasp: decorated with figure of Kajiwara on horseback, in various metals . . . . . 18 *c*

Pendant: silver chain . . . . . 18 *c*

Netsuké: ivory and coral, with figure of a coral diver . . . 18 *c*

600. Leather . . . . . 18 *c*

Clasp and bead (ojimé) monkeys; netsuké an eagle seizing a monkey; all in ivory, and all by Masatsugu . . . . . 18 *c*

601. Leather . . . . . 18 *c*

Clasp: a dragon in bronze and gold . . . . . 18 *c*

Pendant: panels of coloured enamels . . . . . 18 *c*

Button: silver, decorated with a carp ascending a waterfall . 18 *c*

[The carp leaping up a waterfall typifies ambition and perseverance. It was rewarded by transformation into a white dragon which lived a thousand years. (H. J. 147.)]

602. Wood. Decorated with gourd plants and insects in lead, lacquer, and metals . . . . . 18 *c*

Two beads, one of wood, enclosing dice, the other of metal, decorated with birds and leaves . . . . . .

A pipe case of ivory and leather, decorated with basket work and floral panels . . . . . 19 *c*

603. Ivory and wood. The wood carved with a dragon and waves, the ivory with incised figure of a lady playing the koto . . 19 *c*

Bead: pottery with coloured glazings . . . . . 18 *c*

Button: Wood, on the front of which is an ox in tortoiseshell, on the reverse a shishi and peony in low-relief . . . . 18 *c*

[An ox lying down is the emblem of Tenjin Sama, the god of caligraphy.]

604. Leather. Clasp: a warrior with falchion. *s.* Naomasa . . 18 *c*

Pendant: brass, with ivory panels containing birds in inlays of mother-of-pearl, etc. . . . . 18 *c*

Netsuké: ivory, decorated with lady and child in incised work. *s.* Meijitsu . . . . . 19 *c*

605. Leather. Clasp: Hankwai, a Chinese warrior (see No. 50c), drinking saké; in various metals . . . . . 19 *c*

606. Embroidered silk. Clasp: shakudō, with nightingale flying across the moon . . . . . 19 *c*

607. Stamped leather . . . . . 18 *c*

Clasp: monkey at a hibachi; in metal . . . . . 18 *c*

Bead: gilt, with decoration of peony . . . . . 18 *c*

Pipe case: bamboo basket work, with band of red and black lacquer 18 *c*

608. Wood. Carved in relief, with monkeys on a peach tree. *s.* Shūōsai 19 *c*

609. Carved wood. Decorated in different panels with the moon, plum-blossom, pine, and maple, and two cards with the following verse:—

"Smiling are the flowers in various colours
Whilst the birds join in harmonious chorus."

With an ivory netsuké, and porcelain ojimé . . . early 19 *c*

PLATE VIII.

Tobacco Pouch, No. 610.

610. Embroidered silk, with bronze and shibuichi clasp decorated with an ox and peony. The pendant formed of an articulated figure of a European in armour, made of various metals and ivory. *s.* Ikko or Kazutora . . . . . *Illustrated on Plate 8.*

[The signature is probably a late addition, as the pouch resembles seventeenth century work. The same signature is found on No. 624.]

611. Pouch, with pendant of plaques in silver and enamel . . .

612. Wood. Decorated with the key pattern and crests, incised and lacquered.
Ojimé, ivory. Netsuké, Tsuishu lac . . . . . 19 *c*

Coolies carrying a huge daikon or radish. Illustration of method of wearing the pipe.

PART II.

DIVISION C.

Pipe Cases (Kiséruzutsus).

623. Basket work on wood. Decorated with leaves, insects, etc., in coloured lacquers . . . . . 18 *c*

Illustrated on Plate 9, *No.* 3. 624. Bamboo. Decorated with inlays of figures of Manzai dancers (see No. 10) in coloured ivories. *s.* Kazutora . . . 18 *c*

625. Bamboo. Decorated with a shishi and peonies in incrusted ivories, mother-of-pearl, and bone. *s.* Shibayama Dōshō. . 19 *c*

626. Ebony. Decorated with a crane and lotus in silver and gold . 19 *c*

627. Ebony. Decorated with a silver figure of Daruma crossing to Japan on a reed. (See No. 169) . . . . . 19 *c*

Illustrated on Plate 9, *No.* 4. 628. Ivory, with a perforated decoration of the Hō-wō and various plants. *s.* Mitsumasa . . . . . 19 *c*

[The Hō-wō was the Chinese Phœnix, and a symbol of imperial authority and national prosperity.]

Illustrated on Plate 9, *No.* 2. 629. Ivory, with a perforated decoration of a boy catching a moth. *s.* Toshimitsu . . . . . 19 *c*

630. Ivory. Decorated in low-relief, with the story of Gentoku, Chōhi, and Kwan-u. (See No. 266.) *s.* Hakuō . . . 19 *c*

Illustrated on Plate 9, *No.* 1. 631. Ivory. Decorated in low-relief with a figure of Tennin, a goddess, in clouds, with musical instruments, emblems of "harmony," and cherub. *s.* Kikukawa Rōjin . . . . 19 *c*

PLATE IX.

PIPE AND BRUSH CASES.

1. No. 631. *2.* No. 629. *3* No. 624. *4.* No. 628. *5.* No. 632.

632. Ivory. Decorated in low-relief with a kingfisher perched on reeds. *s.* Shūkō . . . . . 19 *c* *Illustrated on Plate 9, No. 5.*

633. Ivory. Decorated in low-relief with a Hō-wō and peony . . 19 *c*

634. Ivory. Decorated with the story of Kwan-u and Chōhi (see No. 266), in incrustations of mother-of-pearl. *s.* Kikukawa Masamitsu . . . . . 19 *c*

635. Bone stained green. Decorated with the Dragon of Mount Fuji in silver . . . . . 19 *c*

636. Ivory and leather. Decorated with plants and seals . . . 19 *c*

637. Bamboo. Mounted with ivory and lacquered wood . . . 18 *c*

638. Twisted bamboo and ivory, in imitation of basket work . . 18 *c*

639. Wood. Mounted on silver, with a long-armed monkey stretching out to reach the moon . . . . . 18 *c*

640. Wood. Mounted on silver, with moon and lotus leaves . . 19 *c*

641. Wood. Decorated with carved panels, containing as subjects a cottage, chidori and net, and a woman at a well. *s.* Masa taka . . . . . 19 *c*

[*Chidori* are small birds, resembling Godwits, usually seen in flights on the sea. They are much affected by the Artist Kōrin. (See H. J. 145.)]

642. Wood. Decorated with a monkey hiding in the hollow of a tree, and a fungus in iron . . . . . 18 *c*

643. Wood and bone. Decorated with a snake, snail, and frog in *bas-relief* . . . . . 19 *c*

644. Ivory. Decorated with bamboo in clouds in bas-relief. *s.* Hōmin 19 *c*

645. Wood. Decorated with creepers and cherry blossom in metal and mother-of-pearl, a peacock in relief, and a poem upon the merit of perseverance, in gold. *s.* Hidéyoshi . . . . 19 *c*

646. Wooden pipe case. With sparrow and hanging lantern in iron . 18 *c*

PART II.

DIVISION D.

Portable Inkstands and Brush Cases: Yatatés.

657. Iron. With diaper patterns in inlaid silver, with a circular wood case for the pad . . . . . 18 *c*

658. Copper. Decorated with autumn plants in incised and inlaid work. *s.* Onigashima Akio . . . . . 19 *c*

659. Bamboo. Mounted with ivory and wood. *s.* Gengen . . . . 19 *c*

660. Red guri lacquer. *s.* Masamitsu . . . . . 18 *c*

661. Metal in imitation of Guri lacquer . . . . . 18 *c*

A Japanese Painter of the Kano School.

PART III.

Lacquer.

SIR TREVOR LAWRENCE'S Collection is richer in its display of lacquer than in any other section of Japanese Art. This is no doubt as it should be, for it is the ware which is most characteristic of the nation's art, and in which it reaches the highest excellence.

Recent exhibitions, and the exhaustive catalogues by which they have been accompanied, have thrown so much light upon the process of lacquer-making and its principal exponents that it is unnecessary here to do more than to draw attention to some of the pieces which are contained in this collection.

The most remarkable, without any doubt, is the large chest (No. 1110) which is reproduced as the frontispiece to this volume. It passed into Sir Trevor Lawrence's possession upon the disposal of the Hamilton Palace treasures, which contained many articles of Japanese manufacture, and it had previously been in the Mazarin and Fonthill Collections.

A smaller chest was purchased at the same sale for the South Kensington Museum for £772. It is stated to have been used as a receptacle for Buddhist books; but the decoration is altogether lay in character, and its use was probably for robes. The South Kensington chest has a key

decorated with the Mazarin arms, and is said to have belonged to Napoleon I.

Almost as interesting is the Ryōshi-bunko (No. 1111, Illustration No. 21), from the same collection, and which is presumably of the same date as the chest. It bears an inscription on the interior of the lid, "Maria Uan Diemen." (See Illustration, page 55.) When exhibited at the Burlington Fine Arts Club it was assigned to 1700, and as having been made at Nagasaki. It is reasonable, however, to suppose that it may well have been a present from the Emperor or Shogun to Anton Van Diemen, who was Governor of Batavia from 1630, and whose name has been handed down to us through the discovery during his tenure of that office of Van Diemen's Land by Tasman. The Chinese influence which so asserts itself throughout the two pieces is evidence in favour of their being of earlier date than 1700, whilst if they had been made at Nagasaki for a European at that time, they would probably have had a tinge of Western influence, which is nowhere traceable save in the lettering of the name.

Another remarkable piece is the Ryōshi-bunko (No. 1184, Illustration No. 24), which both on its outer and inner surfaces exhibits a sumptuousness of decoration hardly excelled by any specimen in this country. It dates from the early part of the last century, and is almost certainly from the hand of the celebrated Kajikawa I.

A feature in the collection are the numerous specimens of writing boxes (suzuribako) and medicine and seal cases (inrō). As regards the firstnamed, probably no collection in England is so rich. Of the latter there are many examples. The wonderful fertility of invention of the creators, both as regards design, material, and execution, makes a collection such as this not too large, for each piece presents some variety or some feature which is of interest to the student and the connoisseur. A gathering like this must be of value to both so long as the art of lacquering is unrepresented in our national museums.

For extended particulars respecting the manufacture of lacquer, its varieties, and its makers, the reader is referred to the text-books on the subject, and especially to Mr. Gilbertson's Preface to the Catalogue of the recent Exhibition of the Burlington Fine Arts Club, the latest exposition upon the subject.

It will only be necessary to state here succinctly the meaning of the various terms concerning the manufacture employed in this Catalogue. That of each kind of lac will be found set out where an example of it first occurs in the numeration.

NASHIJI, or aventurine. This is a groundwork formed by powdering or dusting gold, silver, or other metals, of varying degrees of fineness, upon a wet lacquer base, which, when dry, is relacquered. This process may be repeated again and again, according to the quality required.

GYŌBU NASHIJI is where a somewhat similar result is arrived at by covering the lacquer with a tesselated groundwork of small pieces of cut foil, each of which is applied separately with an instrument.

LACQUER is termed either TOGIDASHI, HIRAMAKIYÉ, or TAKAMAKIYÉ, according as the pattern on the surface is flat, slightly, or considerably raised.

In TOGIDASHI the pattern is the result of grinding and polishing until no part of it projects, but the whole assumes a beautifully smooth surface, beneath which the pattern is seen.

HIRAMAKIYÉ, strictly so called, is where the design is only raised by the thickness of the lines forming the design; that is, where the design has been painted, as it were, on a flat surface in lacquer and gilt, or otherwise coloured.

TAKAMAKIYÉ, on the other hand, is where the surface is raised or indented by means of repeated applications of lacquer or a mixture termed sabi.

It will be seen that it is somewhat difficult to exactly define where hiramakiyé and takamakiyé exactly meet; and many pieces, perhaps the majority, combine both. We have, therefore, in this Catalogue used one or other terms according as it seemed best to represent the means employed.

PART III.

Lacquer.

DIVISION A.

Cabinets (Jisshu-kō-bakos and Kō-dansus.)

This Division contains the small cabinets with drawers, and usually with doors, which were, for the most part, used as receptacles for the incense and other articles used in the Perfume Game. When complete, and including the ash-holder, they were termed *Jisshu-kō-bako.* When this use cannot with certainty be assigned to them they are here called *Kō-dansu—i.e.*, small cabinet with drawers. Kō (with the accent) signifies perfume, Ko (without the accent) small.

671. Kō-DANSU.—Decorated with trellis work (in gold) covering flowers, with insects in takamakiyé. The drawers sprinkled with a diaper of crests . . . . . 17 *c*

Illustrated on Plate 37, *No.* 3. 672. Kō-DANSU.—Veneered with tortoiseshell, lacquered with plants and clouds in gold. Moon and dewdrops in silver. Silver mounts 17 *c*

673. Kō-DANSU.—With three drawers and three small boxes, decorated on the exterior with autumn flowers and herbage in gold on black; on the interior with maple and other leaves in gold on nashiji . . . . . 17 *c*

Illustrated on Plate 10. 674. JISSHU-KŌ-BAKO.—With ashholder, nest of boxes, four kōgo in drawers, and tray decorated with plum-blossoms against a fence, and Chinese children playing with a snowball, etc. From the Hamilton Palace Collection . . . . . 18 *c*

PLATE X.

LACQUER.

Jisshu-kō-bako (Perfume Game Cabinet), No. 674.

675. Jisshu-kō-bako.—With ashholder and tray: decorated with plum, wisteria, and chrysanthemum flowers, and vine, maple, and other leaves in gold lac, and incrusted with flowers in various metals and mother-of-pearl on nashiji . . . . . 18 *c* *Illustrated on Plate* 11.

676. Kō-dansu.—Decorated with diapers, kiku, and plum blossoms in gold and black lac, and incrusted with pearl . . . . . 18 *c* *Illustrated on Plate* 37, *No.* 2.

677. Kō-dansu.—Decorated with landscapes in gold on nashiji; with shakudō mountings . . . . . 18 *c*

678. Kō-dansu.—Red lacquer, with doors and three drawers; decorated with incised designs of dragons and waves . (? Chinese) 18 *c*

679. Kō-dansu.—Brown lacquer, inlaid with mother-of-pearl, ivory, etc. . . . . 18 *c*

680. Kō-dansu.—With two drawers and doors; decorated with maple leaves floating down stream (called the Tatsuta-gawa design, from the river where maple groves abound), in gold on black 18 *c*

681. Kō-dansu.—Decorated with medallions of birds and insects, and flowers incrusted in mother-of-pearl on gold. The interior Tsugaru lac. (See No. 766) . . . . . 19 *c*

682. Kō-dansu.—In the shape of a house, decorated with the shō-chiku-bai in gold on nashiji . . . . . 19 *c* *Illustrated on Plate* 26.

[The shō-chiku-bai is a combination of the Chinese words for the pine, bamboo, and plum; in Japanese matsu-také-umé. They are emblems of longevity, rectitude, and sweetness, and of constant friendship which withstands even the hardships of winter. Hence they frequently appear on articles intended as presents.]

683. Kō-dansu.—Decorated with a design of the sea, with swimming fish in stained ivory, mother-of-pearl, etc., on nashiji. *s.* Shōkiōsai 19 *c*

684. Kō-dansu.—Decorated with flowers in gold, and incrusted shell. *s.* Kwaisuisai Shōga . . . . . 19 *c*

685. Kō-dansu.—Decorated with kiku flowers in gold and incrusted shell, and on the drawers fishes and crab. *s.* Kwaisuisai Shōkwa 19 *c*

686. Kō-DANSU.—Decorated with kiku flowers in gold and shell. *s.* Kwaisuisai Shōkwa . . . . . 19 *c*

687. Kō-DANSU.—With nest of boxes at either end: decorated with diapers in lac, and ivory panels containing birds and flowers in gold lac, and incrusted shell; the boxes inside decorated with ornamental medallions in tawny-coloured lacs on gold . 19 *c*

688. Kō-DANSU.—Mounted with silver, and decorated with the shō-chiku-bai (see No. 682), and crests in gold on nashiji . . 19 *c*

689. Kō-DANSU.—Decorated with sketches in black on silver lac. *s.* Yamada . . . . . 19 *c*

690. Kō-DANSU.—Decorated with landscapes of pastoral subjects in gold on black . . . . . 18 *c*

692. Kō-DANSU.—On feet; decorated with kiri tree and Hō on the top and sides on gold . . . . . 17 *c*

693. Kō-DANSU and door; decorated with a view of peasants at work at Suma, and a nobleman on a balcony watching them, in gold on black. From the Genji Monogatari . . . . . 17 *c*

694. Kō-DANSU.—Decorated with a pattern of gilded fans of varied designs in different colours on black. The interior decorated with a flight of *Chidori* over waves. (See No. 641) . . 19 *c*

695. Kō-DANSU.—Decorated on the front with a mountainous view and a boat on a river, in gold and colours on black; on the sides with leather of various patterns . . . . . 19 *c*

696. Kō-DANSU.—In imitation of Shunkei lacquer; decorated with inlays of garden flowers, scrolls, cup and ball, in stone and mother-of-pearl . . . . . 19 *c*

697. Kō-DANSU.—With shelves and drawers on all sides: decorated with various subjects on the panels in gold and colours on black . 18 *c*

PLATE XI.

LACQUER.

Jisshu-kō-bako (Perfume Game Cabinet), No. 675, with its tray, which fits in above the top drawer.

698. Kō-DANSU.—Shitan wood. Decoration : on the top a flute of inlaid horn and shell, a biwa of wood, ivory, and metal (decorated with a waterfall carved in ivory), a biwa case of wood (decorated with chrysanthemum flowers in shell imitating embroidery); on the front, flowers and birds inlaid in shell, ivory, and wood of various colours . . . . . 19 *c*

699. Kō-DANSU.—With drawers and shelves of nashiji lac, decorated on the upper surface with Hō-wō, on the drawers and sides with groups of birds, in gold and coloured takamakiyé . . . 17 *c*

700. Kō-DANSU.—Black lac; with shelves and cupboard decorated with the kikkō diaper, and the crest of the Daimiō Miwa of Nihon-matsu in gold; on the inside of the doors with figures of the Spirits of the Pine Tree. (See No. 197) . . . . 18 *c*

[The "kikkō" diaper is one which imitates the scales on the back of a tortoise.]

701. Kō-DANSU.—Nashiji lac, with folding doors, enclosing drawers and a drawer beneath; decorated with river scenes in gold on panels, and fan-shaped black and gold medallions, with silver mounts and hinges. On a stand . . . . . 18 *c*

702. Kō-DANSU.—Containing three drawers, one with a tray and another with three small boxes; decorated with plants and butterflies on the edge of a stream in gold on black. Silver mountings . 18 *c*

Interior of Ryōshi-bunko, No. 1111: exterior illustrated on Plate No. 21.

PART III.

Lacquer.

DIVISION B.

Writing Boxes (Suzuri-bakos).

In a country where caligraphy is esteemed a fine art, where the character of lettering used gives ample scope for dexterous manipulation and beauty of line, where the use of the brush in its production enables it to become an art in the hands of an adept, and where a fine specimen of handwriting is as much esteemed as a fine painting, it is not surprising that the articles necessary in its production are held in repute and ornamented. Consequently we find the writing boxes illustrating every phase of decoration and of material. But the majority of them have come under the lacquerer's hand, probably because no other material is so fitted for the purpose, presenting, as it does, a hard and polished surface, from which the marks of ink can easily be obliterated.

Few boxes come over to this country complete in all their fittings. Like picnic boxes, the dealer has often found it more advantageous to strip them of the brushes and inkholders which would not be missed. This rifling sometimes even extends to the water-holder, inkstone, and, in fact, to all the fittings where they are supposed to have a value apart from the case.

A box should contain a water vessel, with which the ink is moistened, an inkstone, on which the Chinese ink is rubbed, trays for the brushes, the brushes themselves (usually in lacquer holders to preserve their points), a lacquer or metal holder for the ink, and a knife also in a case.

Many of the injuries to boxes arise from careless handling or tilting, by which the stone becomes detached from its frame. This liability should especially be remembered in examining valuable specimens. Many of the older pieces are protected by pewter rims, called okiguchi.

PLATE XII.

LACQUER.

Suzuri-bako (Writing Box), No. 745. The lid only.

742. Suzuri-bako.—Decorated with a fan, with a view upon it of rice cutters at work by moonlight in gold on gyōbu. The interior with a mountain view with cherry trees in bloom beside a river, in gold on nashiji . . . . . 17 *c*

743. Suzuri-bako.—Decorated with a fir tree and lespedeza in gold. The interior with lespedeza in gold and various coloured lacs on nashiji. Water-holder, silver, with pine tree decoration . 18 *c*

744. Suzuri-bako.—Decorated with a bunch of kiku flowers wrapped in paper, in gold on mokumé. On the interior, huts in a pine forest beside a creek, in gold on nashiji . . . . . 18 *c*

[Presents are usually folded in paper, which is made to assume a variety of shapes, each appropriate to some occasion. The folded paper is called *noshi*.]

745. Suzuri-bako.—Decorated with a boat, in which an evening excursion is being taken ; some of the persons are playing with fireflies ; gold and various coloured lacs in togidashi on black. The interior with a house beside a rock, in gold on nashiji. Water-holder silver with engraved pine trees . . . . . 18 *c*

Illustrated on Plate 12.

746. Suzuri-bako.—In the shape of two intersecting one another : one decorated with a flight of cranes over pine-planted hills, in gold on gold, the other with autumn plants, in gold on nashiji. The interior with cherry blossoms and moon in clouds in togidashi, gold, and colours, on black. Water-holder, silver : two cherry flowers. *s.* Yamada Jōka . . . . . 18 *c*

747. Suzuri-bako.—Gold lac, with externally a rocky landscape and buildings on a lake, with the sun in clouds, and internally fans and trailing yūgao, and the badge of the Daimiō Sakai . . . . . 18 *c*

748. Suzuri-bako.—Decorated with Hō-wō and kiri in gold and colours on black. The interior with peonies and butterflies, in gold on nashiji . . . . . 18 *c*

749. Suzuri-bako.—With maple leaves, kiku flowers, and noblemen's caps of state, in gold and colours on nashiji. Water-holder, silver; kiku flower . . . . . 18 *c*

750. Suzuri-bako.—Decorated with an autumn landscape with deer and maple, in colours and gold on nashiji. The interior with autumn flowers, in gold and colours on nashiji. Water-holder; gilt chrysanthemum . . . . . 18 *c*

[There is a Japanese saying: "When the maples change their colour then the hart seeks its mate."]

751. Suzuri-bako.—In the shape of a zither (koto), with silver strings, on gold and coloured mokumé: the sides diapered, the interior with plum-blossom and fence, in gold on nashiji. Water-holder, a copper shishi . . . . . 18 *c*

752. Suzuri-bako.—Decorated with herons on a willow tree; the interior with trees and stream in gold on nashiji. Water-holder, silver, with conventional peony decoration . . . . . 18 *c*

753. Suzuri-bako.—Decorated with a wattle fence, behind which are two cottages; on a roofed-over gate, which leads to them, a cock is perched; in the interior a house of some distinction, with curiously shaped rocks behind and beneath it, in gold on nashiji. Water-holder, silver; a mountain cherry . . . . . 18 *c*

754. Suzuri-bako.—Decorated on the inside and out with a river, beside which are the plum, pine, and bamboo, in gold on nashiji. Water-vessel, silver; plum, pine, and bamboo . . . . 18 *c*

755. Suzuri-bako.—Decorated on the inside and out with landscapes, mountains in the clouds, pine and cherry trees, and a gateway in the foreground; on the inside, an oak with acorns is amongst the trees (the only example in the collection). Water-vessel, silver; pine branch . . . . . 18 *c*

756. Suzuri-bako.—Decorated with a cascade and house in gold on gyōbu; the interior with a lake view, and flying geese in solid gold on nashiji . . . . . early 19 *c*

PLATE XIII.

LACQUER.

Suzuri-bako (Writing Box), No. 758. The inside of the lid and lower portion of the box.

757. SUZURI-BAKO.—With feet; decorated with a moonlight view of a stream bordered with iris, with carp rising and beetles flying; on the interior a willow by a stream with bird wading and chidori flying, in gold on nashiji . . . . . 18 *c*

758. SUZURI-BAKO.—Decorated with three medallions containing (1) a Hō-wō, kiku, and kiri; (2) a lake view; (3) autumn plants; in gold on nashiji, with metal borders. The interior has a Chinese landscape continued beneath the inkstone on a solid gold plate. Water-vessel, a kiku in enamels . . . . . 18 *c* *Illustrated on Plate* 13.

759. SUZURI-BAKO.—Decorated with a landscape, with cranes and trees incrusted in metal and ivory on nashiji. On the interior are similar subjects. Water-vessel, silver; with the crest of the Daimiō Hitotsuyanagi . . . . . 18 *c*

760. SUZURI-BAKOS (Nest of five).—Each containing inkstone and water-vessel; decorated on the outside with butterflies and kiku flowers, in gold and coloured togidashi on black. With an outer case in perforated lacquer, with clouds, plum, butterflies, and peony, in gold and silver lacquer . . . . . 18 *c*

761. SUZURI-BAKO.—With pewter borders and gyōbu ground; on the outside of lid a fan in relief, decorated with a monkey upon a rock, incrusted in coral and metal; on the interior, autumn plants by a stream, with a moon, on nashiji ground. Water-vessel, paulownia in enamel . . . . . 17 *c*

762. SUZURI-BAKO.—Decorated on the outside of lid with a cottage, incrusted in wood, ivory, and mother-of-pearl; also with a fan and gourd plant in natural wood in the centre of lid; on the inner side the Mikado's carriage and grasses, in gold on nashiji. Water-vessel, two natural shells . . . . . 17 *c*

763. SUZURI-BAKO.—Decorated on the outside with Sōfu taking his ox to water at the stream in which Kioyū has washed his ear, an act which is depicted on the inside in gold on nashiji. (See No. 1023.) Water-vessel, metal; a fan . . . . . 17 *c*

764. SUZURI-BAKO.—On feet; decorated with a shishi on a rock beside a waterfall, in gold on black. Water-vessel, bronze shishi . . 17 *c*

765. SUZURI-BAKO.—On feet; decorated with a house beside the water, and Chinese personages in mother-of-pearl . . . . . 18 *c*

766. SUZURI-BAKO.—Tsugaru lacquer . . . . . 18 *c*

[Tsugaru takes its name from a district in the north of Hondō, where this method of lacquering is much employed. It is described in Reins' "Industries of Japan," p. 361.]

767. SUZURI-BAKO.—Decorated on the outside with cherry tree in gold, silver, and colours, in togidashi on black, with a gold powdering suggesting mist; on the inside with cherry flowers in gold and colours. Water-vessel, a diaper design . . . . 18 *c*

768. SUZURI-BAKO.—Kidney-shaped: on black lac: with a bouquet of a lily and flowering sorrel in paper, in togidashi . . . 18 *c*

769. SUZURI-BAKO.—Decorated upon the lid with a representation of Kioyū washing his ear at the waterfall, and Sōfu leading his ox away from the stream (see Nos. 763 and 1023), in gold on gyōbu nashiji. Water-vessel, silver; Tokugawa crest and incised ornament . . . . . 18 *c*

770. SUZURI-BAKO.—Decorated upon the lid with flowing designs, diapers, and Tokugawa crests in gold on nashiji; upon the interior with cranes in a landscape. Containing all the usual writing implements, also decorated with Tokugawa crest . . . . 18 *c*

771. SUZURI-BAKO (Wooden).—With a dragon carved in high relief on the lid, and a key-pattern border . . . . . 18 *c*

772. SUZURI-BAKOS (Nest of three, oblong).—Decorated on the top and sides with trailing vines in gold and various coloured lacs; togidashi on nashiji . . . . . 18 *c*

773 SUZURI-BAKO.—Decorated on the lid with egrets under a willow, in silver and gold on gyōbu nashiji; on the interior with lespedeza plants beside a stream in gold on nashiji . . . . . 18 *c*

774. SUZURI-BAKO.—Decorated on the lid with cranes under a pine tree in silver and gold, and a red sun in togidashi on black; on the interior with pheasants in gold and colours under a plum tree. Water-vessel, metal prunus flower . . . . . 18 *c*

775. SUZURI-BAKO.—Decorated on the lid with a Chinese figure, and bamboo on a rock in gold, pearl, and lead, on black; on the interior with a boy and boat in gold . . . . . 17 *c*

776. SUZURI-BAKO.—Tsugaru lac in pine and wave patterns (see No. 766); exterior decorated with two gourd-shaped panels, one containing bow, a quiver of arrows, and archer's glove, the other a horse tied to a post; the interior with landscapes in black togidashi on silver, after designs by Isen-in Hōin (died 1828) and his son Seisen-in Hōgen . . . . . 19 *c*

777. SUZURI-BAKO.—Decorated on the lid with a gnarled pine-tree and pyrus Japonica, with flowers in red lac; on the inside with a bamboo and camellia, with red flowers on black . . . . . 17 *c*

No. 1297.—*Lacquer Round Box.*

PART III.

Lacquer.

DIVISION C.

Lacquer Pieces, in the Shape of Natural Objects.

827. Kōgō in the shape of a mandarin duck; gold . . . . 18 *c*

[Kōgō is a small box used for perfumes. The syllable Kō, when used as a prefix, signifies perfume; Ko (without the accent), small.

828. Kōgō of the same shape; gold . . . . . 18 *c*

829. Kōgō in the shape of a red crested crane; gold . . . . . 18 *c*

830. Kōgō in the shape of a pigeon; gold . . . . . 18 *c*

831. Kōgō in the shape of a carp (Koi); gold . . . . . 18 *c*

832. Kōgō in the shape of a Funa fish; gold . . . . . 18 *c*

833. Box taking the outline of a shell, decorated with crab, lobster, and cuttle-fish fighting, in gold and coloured lacs on nashiji. On the interior of the lid hollyhocks under a bamboo blind; on the tray a lady presenting a Yūgao flower on a fan to the Prince Genji (see "Genji Monogatari," p. 71), and on the sides seaweed in gold and colours. *s.* Kajikawa . . . . . 19 *c*

[The "Genji Monogatari" is one of the classics of Japanese Literature. It was written by a woman in the tenth century, and for the most part relates to the adventures of a Prince Genji. It has been translated into English by Mr. Suyematz Kenchio. (Trübner, 1882.)]

PLATE XIV.

LACQUER.

Kōgōs (small perfume boxes).

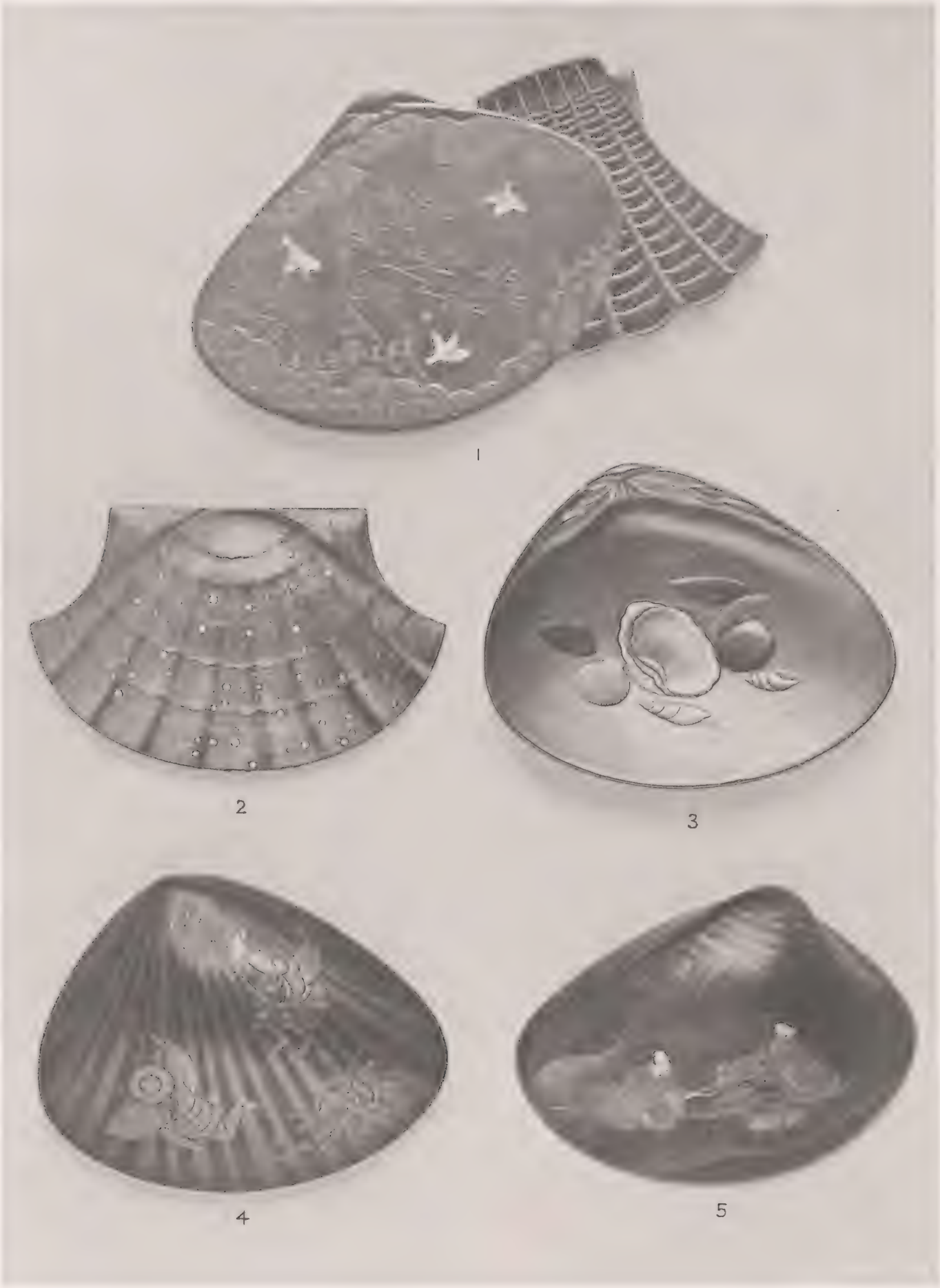
1. No. 846. Lid only.

2. No. 838. Lid only.

3. No. 841. Lid only.

4. No. 837. Lid only.

5. No. 840. Lid only.



1

2

3

4

5

834. Box taking the outline of a piece of folded paper (Noshi) (see No. 744), decorated with daisies, and containing sprays of chrysanthemum and plum-blossoms. On the interior fans in gold and red lac on silver nashiji . . . . . 18 *c*

835. Kōgō: with lid in the shape of the two shells of the Cytherea Morphina, showing the inner and outer side, the former decorated with a garden scene in gold and black, on red gold . . . 19 *c*

836. Kōgō: in the shape of a bivalve shell (Cytherea Morphina), the outside showing the markings in nashiji, the inside with Chinese ladies in a peony garden . . . . . 18 *c*

837. Kōgō: with the lid in the shape of a bivalve shell, decorated with the sparrow-dance in gold and black, on nashiji; the interior rocks and seaweed on nashiji . . . . . 19 *c* *Illustrated on Plate* 14, *No.* 5.

838. Kōgō: with lid in the shape of a bivalve shell, decorated with seaweed in gold and metal on gold; the interior decorated with seaweed on nashiji . . . . . 18 *c* *Illustrated on Plate* 14, *No.* 2.

839. Kōgō: box with lid in the shape of a bivalve shell. Gold . 19 *c*

840. Kōgō: in the shape of a bivalve shell, decorated with story of Urashima and Otohimé, daughter of the king of the kingdom under the sea (see No. 202); in gold-coloured and black nanakoji. *s.* Koma Kuansai . . . . . 18 *c* *Illustrated on Plate* 14, *No.* 5.

841. Kōgō: with the lid in the shape of the inner side of one shell of a bivalve, decorated with small shells in gold, and incrusted with pearl; on the interior with shells on nashiji . . . . 18 *c* *Illustrated on Plate* 14, *No.* 3.

842. Kōgō: in the shape of a mandarin duck on gold and silver lac . 19 *c*

843. Kōgō: in the shape of a mandarin duck in gold and coloured lac 19 *c*

844. Jū-kōgō: in the shape of a prunus flower; in three compartments; decorated with autumn plants in gold and silver lac on gold . 18 *c*

845. KŌGŌ: in shape of a shell, with imitations of natural texture in silver and colours on gold lac . . . . . 18 *c*

Illustrated on Plate 14, *No.* 1. **846.** KŌGŌ: taking the outline of two intersecting shells, decorated with a maple tree, drum, and tent (a subject from the Genji Monogatari, see No. 833), in gold and red lacquer, and sparrows just out of shell on the lid; shells of gold, ivory, and shell on the sides, and shells and seaweed on the inside of lid 18 *c*

Illustrated on Plate 38, *No.* 2. **847.** A box in the shape of a street pedlar, resting with his elbow on a box, in gold and coloured lacs . . . . . 19 *c*

849. KWASHI-BAKO: Sweetmeat box in the shape of a plum flower; decorated with water-plants in gold and dewdrops in incrusted silver on black; interior gold fish in red togidashi on silver lacquer. *s.* Mitsusuké . . . . . 18 *c*

850. KŌGŌ: formed of a pair of shells, with silver lac interior, and decorated with fish in gold lacquer on the top . . . 18 *c*

851. KŌIRÉ in the form of a stag, of greenish gold lac, signed Korin. 18 *c*

852. KOBAKO in the form of a Biwa, decorated with gold, in a black lac case, with a design of waves in gold . . . . . 18 *c*

853. KŌGŌ in the form of a mandarin duck, in gold and silver lac . 18 *c*

854. KŌGŌ in the form of a goose; gold . . . . . 18 *c*

855. KŌGŌ in the form of a fan, decorated with flowers in gold on black lac . . . . . 16 *c*

856. TOKURI, or bottle, in the form of a gourd, decorated with flowers and plants in gold panels on nashiji . . . . . 17 *c*

Illustrated on Plate 15. **857.** SAKÉ BOTTLE, in the shape of a crane. Silver lac, the feathers being tinted in gold and colour . . . . . 18 *c*

PLATE XV.

LACQUER.

Saké Bottle, No. 857.

PART III.

Lacquer.

DIVISION D.

Medicine and Seal Cases (Inrōs).

The Inrō serves, or perhaps we should rather say served (for the custom of wearing it is rapidly passing away), in Japan as a receptacle either for the various specifics for ailments, real or fancied, which the Japanese is as much liable to as his brethren the world over, or for the seal, impressions of which accompanied his signature.

It is said to have come into fashion about the beginning of the seventeenth century, but it is very difficult to affix a date to an object which in its rude forms may belong either to the earlier productions of a section of the race now artistically educated, or to a section even now lying far removed from an artistic centre, and still only in a rude state of art education.

It seems hardly probable that all of the crude conceptions and inferior work should come from the latter section; should this not be so, some of them show a primitiveness which is hardly compatible with their only dating back to a period not earlier than the reign of our James I.

The Inrō was worn below the sash or belt, and was retained in position by a cord passing through its bottom and sides, and fastened to a netsuké. From the fact that we have found but two representations of it in use in the multitude of engravings of costume where it might appear, costumes from which the pipecase is seldom absent (see illustration, page 45), it is probable that it was by no means in such frequent use as would be supposed from the numbers which come over to this country.

All the lacquerers of distinction have occupied themselves with the making

of Inrōs; and not only have they put their finest work into them, but in many cases they have attested this by their signatures. Besides these there have been also a vast number of makers who have produced inrōs having no pretence to excellency, and the staple article seen in Europe unfortunately comes most commonly under the latter category.

NOTE.—*In describing the Inrōs the subject of the decoration is given first, and is succeeded by the method of its execution. The word given alone at the end (as, for instance, "Black," or "Nashiji") describes the colour or method employed on the groundwork.*

Inrōs (Lacquer).

883. The duodenary cycle (see No. 403), in gold, silver, and other metals. Gold . . . . . 17 *c*

884. Square, with lifting side, and four drawers; decorated with metal figures of Chinamen and crests. Gold . . . . . 17 *c*

[Attached to it is a kozuka blade in a sheath of lacquer, imitating tortoiseshell, and handle ornamented with European beads. Probably of Chinese origin.]

885. Storm dragon in gold, colours, and tortoiseshell. Black . . 17 *c*

886 A view of a mountain and pagoda on one side, and on the other chrysanthemums incrusted in metal and coral. Black . . 17 *c*

887. Six-sided, inlaid with mother-of-pearl; horses in various positions. Black . . . . . 17 *c*

888 Tsuishu; with panels each side, with sages writing, etc. . . 18 *c*

[Carved lacquer, red (Tsuishu) and black (Tsuikoku), is said to have been introduced from China at the end of the fifteenth century.]

889. Circular; with dragon in mother-of-pearl in clouds on each side and crests and diapers round the edge . . . . . 18 *c*

890. Diaper patterns; in gold and coloured hiramakiyé. Black . . 18 *c*

891. Six compartments; a cock under bamboo, in gold and red taka-makiyé. Black . . . . . 18 *c*

892. Octagonal: on the front, the persevering carp at the waterfall; on the back, the carp transformed into a dragon (see No. 601); border of kiku crest and creeper; gold and silver; hiramakiyé. Black . . . . . 18 *c*

PLATE XVI.

LACQUER.

Medicine or Seal Cases (Inrōs).

1. No. 928. *2.* No. 982. *3.* No. 908.

1 2 3

893. Cards with flowers, leaves, pine branches, etc.; gold; hiramakiyé. Nashiji . . . . . 18 *c*

894. Chinese sages engaged in various pursuits and amusements; gold lac, pearl, and ivory; takamakiyé. Diapered nashiji . . 18 *c* *Illustrated on Plate* 18, *No.* 2.

895. The old pine tree at Takasago (see No. 197); gold, takamakiyé. Nashiji. Ojimé, crystal . . . . . 18 *c*

896. Chinese coins; takamakiyé. Gold . . . . . 18 *c*

897. Shōki with a dagger, eyeing a demon who is teasing him; hiramakiyé. Gold. Nashiji . . . . . 18 *c*

898 Peacock, incrusted in mother-of-pearl and lead. Black . . 18 *c*

899 Cocks fighting; hiramakiyé. Red and gold. Black . . . 18 *c*

900 Fishing boats, with nets, on a rough sea; hiramakiyé; gold, the corners mounted in silver. Black . . . . . 18 *c*

901. A monkey; togidashi; gold lacquer. Gold. *s.* Shiomi Masazane . 18 *c*

902. Bamboo fence, with sparrows and leaves; hiramakiyé; gold. Nashiji . . . . . 18 *c*

NETSUKÉ.—A bell in ivory . . . . . 19 *c*

903. Nelumbium leaves and plants, in gold and incrusted shell; hiramakiyé. Nashiji. Ojimé cornelian . . . . . 19 *c*

NETSUKÉ.—A Manjū with peony and rock in mother-of-pearl . 19 *c*

904. Kiku garden, with cock, hen, and chickens; takamakiyé; in gold, colours, and shell. Black . . . . . 18 *c*

OJIMÉ.—Man chasing bats; shakudō . . . . . 19 *c*

NETSUKÉ.—An elephant. (See No. 347) . . . . . 19 *c*

905. Diaper of cherry blossom; hiramakiyé, in gold and colours. Black . . . . . 18 *c*

906. Three monkeys, deaf, dumb, and blind; togidashi, in gold and colours. Gold. Signed at side Shiomi Masazané . . . 18 *c*

[Mizaru, Iwazaru, and Kikazaru, the monkeys who would be devoid of sight, speech, and hearing in order that they may see, speak, and hear nothing that is evil, and so cover their eyes, mouth, and ears. (B. M. C. 213.)]

907. Large square: on the front a cottage with pine tree; on the back an Oni running at the sight of a piece of dried fish hung up on the cottage as a charm against evil intruders (see also No. 310); takamakiyé, in gold and colours. Black. Inscribed "From a design of Tatsuki Kōkiō by Shibun." Ojimé of various metals . . . . . 18 *c*

NETSUKÉ.—A goat. Wood . . . . . 18 *c*

Illustrated on Plate 16, *No.* 3. **908.** Shōki; hiramakiyé, in gold and colours. Gold. With a silken case. *s.* Setsugetsusai . . . . . 18 *c*

909. Chinese nobles tiger-hunting and hawking; incrusted pearl. Black 18 *c*

910. Monkey showman (Saru-mawashi) and performing figures (see Nos. 9 and 35); black hiramakiyé. Inscribed "A copy of a painting by Ko Hōgen by Kobayashi Yasutaka." Gold . . . 18 *c*

911. Chinese sages, each with a different zodiacal sign; hiramakiyé. Red. *s.* Ikko . . . . . 18 *c*

NETSUKÉ.—A football in red lacquer . . . . . 18 *c*

912. A jumble of crests; hiramakiyé in gold colours, and pearl. Inscribed "Copy of old pattern." *s.* Jōka . . . . . 18 *c*

913. Fish and shell; ivory and pearl, by Yōsei. Black . . . 18 *c*

Illustrated on Plate 17, *No.* 2. **914.** Butterfly dancers in gold and incrusted pearl. Gyōbu. *s.* Jōkasai. 18 *c*

915. The character "Ju," signifying longevity, and kiku crest in gold; hiramakiyé. Black . . . . . 18 *c*

916. Kiku plants on a hillside; hiramakiyé in gold. Gold . . 18 *c*

PLATE XVII.

LACQUER.

Medicine or Seal Cases (Inrōs).

1. No. 924. *2.* No. 914. *3.* No. 936.

1
2
3

917. Monkey, bird, and foliage, in black. Gold . . . . . 18 *c*

918. Tsuikoku, with carved panels representing sages playing games and music . . . . . 18 *c*

919. Birds engraved in tsuishu, and chinkinbori. *s.* Yōsei. Black . 18 *c*

[Chinkinbori was copied from the Chinese, and dates from an early period. It is similar to dry point etching, and consists of incising the pattern in fine lines into the body of the lac with a graver (usually a rat's tooth), and filling up the incisions with powdered gold. (H. J. 157.)]

920. The legend of Kōsékikō and Chōriō (see No. 275); takamakiyé in gold and colours and various metals. Gold. Ojimé, ivory. *s.* Kakyōsai . . . . . 18 *c*

NETSUKÉ.—Gold lac in the shape of a small box . . . 18 *c*

921. Chinese sages on horseback, attended by a boy. Various metals in relief. Gold . . . . . 18 *c*

922. Fish incrusted in pearl and wood; risers with incised pattern in gold. Black. *s.* Bakushūhan Chohéi . . . . . 18 *c* *Illustrated on Plate* 19, *No.* 2.

923. A winter landscape with flying cranes; in togidashi and hiramakiyé, with incrusted metal. Nashiji . . . . . 18 *c*

924. Landscapes. Duodenary cycle (see No. 403), incrusted in different metals. Gold and black takamakiyé. Nashiji. *s.* Kakyōsai Shōzan . . . . . 18 *c* *Illustrated on Plate* 17, *No.* 1.

925. NETSUKÉ.—Various musical instruments. Ivory . . . . 18 *c*

926. Shells decorated with various subjects taken from the Genji Monogatari. (See No. 833.) Gold and silver takamakiyé. Black. 18 *c* *Illustrated on Plate* 18, *No.* 3.

OJIMÉ.—A bivalve shell in silver . . . . . 18 *c*

NETSUKÉ.—Quails and millet . . . . . 18 *c*

927. Chinese garden, pagoda, etc., in inlaid mother-of-pearl. Black tsuishu . . . . . 18 *c*

NETSUKÉ.—Gourd in red tsuishu, with Chinese design of children at play . . . . . 18 *c*

Illustrated on Plate 16, *No.* 1. **928.** A Chinese palace and grounds with figures; takamakiyé in gold and colours, and incrusted pearl. Nashiji . . . . . 18 *c*

OJIMÉ.—Iron, with falling flowers in silver . . . . . 18 *c*

MANJŪ.—A button, with incised carving of a fisherman and octopus. *s.* Mitsutoshi. (See No. 515) . . . . . 19 *c*

929. Cranes, tortoise, pine, bamboo, and plum—emblems of longevity. Gold takamakiyé. Gold. *s.* Jōkasai . . . . . 18 *c*

OJIMÉ.—Silver diaper . . . . . 18 *c*

NETSUKÉ.—Red lac; mask . . . . . 18 *c*

930. Winter cherry and fruit. Gold lac, with pearl and coral incrustations. Black. *s.* Kiukoku . . . . . 18 *c*

931. Dragon in clouds, and tiger in a storm crouching under the bamboo, the latter combination typifying the power of the elements over even the strongest of the brute creation. Gold and coloured takamakiyé . . . . . 18 *c*

932. Cranes: gold and coloured takamakiyé, and incrustations of pearls. Gold. *s.* Tōyō . . . . . 18 *c*

933. The Eight Views of Ōmi (see No. 574); gold takamakiyé. Gold 18 *c*

934. The Hundred Horses. Gold and silver takamakiyé. Gold. *s.* Tōyō . . . . . 18 *c*

935. Seal box decorated with map of Japan. Inscription in interior. *s.* Gamamito . . . . . 18 *c*

Illustrated on Plate 17, *No.* 3. **936.** New Year's bouquet, decorated lamps, etc. Takamakiyé of various coloured lacquers, with inlays of crystal and shells. Gold. *s.* Hushusai . . . . . 18 *c*

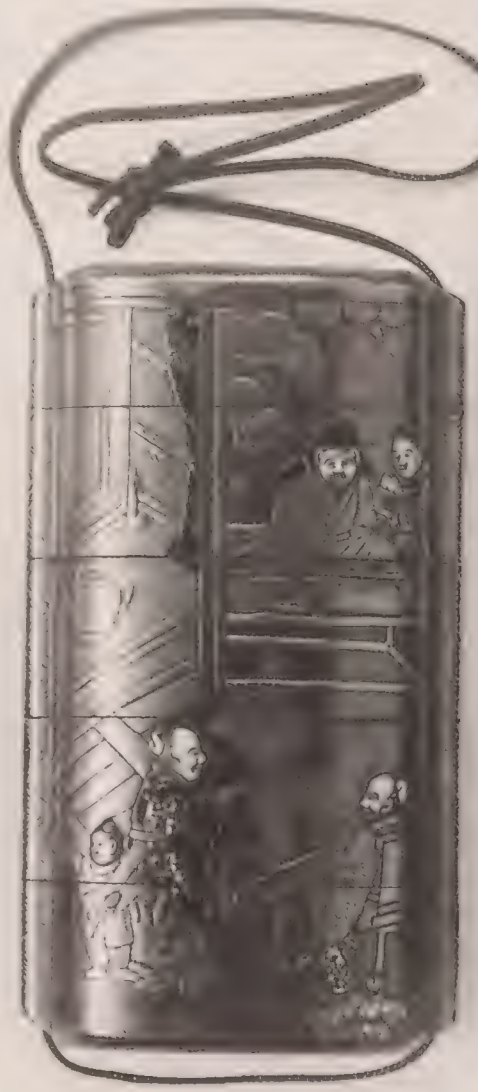
PLATE XVIII.

LACQUER.

Medicine or Seal Cases (Inrōs).

1. No. 938. *2.* No. 895. *3.* No. 926.

1



2

3

937. Chinese personages painting kakemonos, playing *Go*, etc.; togidashi of various coloured lacs. In a case decorated with kiri and diapers. Nashiji . . . . . 18 *c* *Illustrated on Plate* 19, *No.* 1.

938. Dragon and Hō on panels, incised and filled with gold in the chinkinbori style. Black . . . . . 18 *c* *Illustrated on Plate* 18, *No.* 1.

Ojimé.—Agate . . . . . 18 *c*

Netsuké.—An ivory horn inlaid with ivory . . . . 18 *c*

939. Two Chinese in ancient costume, with a bordering of diapers, and inlaid in shell and gold . . . . . 18 *c*

940 Various diapers in gold, silver, and black and plain nashiji, with ferns at top and bottom . . . . . 18 *c*

941. View of Lake Biwa (see No. 574). Gold hiramakiyé. Black . 18 *c*

942. Two horses (after a design by Jitékisai, brother of Tannyū). Togidashi and mother-of-pearl. Black . . . . . 18 *c*

943. Dragon, red and gold. Hiramakiyé, with a case of black lac. Black . . . . . 18 *c*

944. Cranes and reeds. Gold takamakiyé. Black . . . . 18 *c*

945. Chinese children looking into a room in which is a shishi on a stand. Hiramakiyé gold and different colours. Black . . 18 *c*

946. A flight of geese, incrusted in silver. Black powdered . . 18 *c*

947. A man with a horse carrying grass. Lead and mother-of-pearl, incrusted. Black. School of Kōrin . . . . 18 *c*

948. View of Lake Biwa (see No. 574). Gold hiramakiyé. Nashiji. . 18 *c*

949. Water buckets under a pine tree by the sea-shore. Gold hiramakiyé . . . . . 18 *c*

Kagamibuta.—In ivory with chased design of Ebisu and a tai fish (*Chrysophrys cardinalis*). Black . . . . . 18 *c*

950. Cherry flower in takamakiyé. Black. *s.* Kakiosai . . . 18 *c*

951. Crane and snow-covered pine trees, incrusted in mother-of-pearl. Gold. *s.* Kōrin . . . . . 18 *c*

NETSUKÉ.—Ivory; design, two horses . . . . . 18 *c*

OJIMÉ.—Cloisonné . . . . . 18 *c*

952. Plum tree incrusted in mother-of-pearl and lead. Gold. Kōrin School . . . . . 18 *c*

953. On one side oxen, in gold and silver takamakiyé; on the other autumn plants, incrusted in pearl. Powdered gold over red . 18 *c*

954. Cherry flowers, shells, and crest. Nashiji and black . . . 18 *c*

955. Peony, tortoise, and deer's horn, in gold of different tints. Gold 18 *c*

NETSUKÉ.—A shishi, with seal of Bunsai on base . . . 18 *c*

956. Seals of artist, in takamakiyé. Black. *s.* Ritsuō . . . 18 *c*

957. Dragon in the clouds in gold and red. Black . . . 18 *c*

958. A wild boar amongst flowers, in various coloured golds and mother-of-pearl. Black . . . . . 18 *c*

959. Woman and horse laden with firewood, and a willow growing by a stream, in black togidashi. Gold. *s.* Koma Yasutada . 18 *c*

960. Rats, in gold togidashi. Black. *s.* Shiomi Masazane . . . 18 *c*

961. The Seven Sages of the Bamboo Grove (see No. 277); mother-of-pearl. Black . . . . . 18 *c*

NETSUKÉ.—Porcelain.

962. House, in gold, silver, black, and brown lac. Red . . . 18 *c*

NETSUKÉ.—A coral diver.

963. Maple, in gold. Black . . . . . 18 *c*

964. Dragon and tiger fighting for sacred gem. Red and gold and nashiji. Black. *s.* Kanha . . . . . 18 *c*

965. Dragon on wave in gold. Nashiji and black . . . . 18 *c*

966. Cranes, trees, and waterfall; takamakiyé in gold and silver. Gold. *s.* Kajikawa . . . . . 18 *c*

967. Country scenes with figure and waterfall, in gold takamakiyé. Gold. *s.* Kajikawa . . . . . 18 *c*

968. Shi-shi and peony; takamakiyé in gold and colours. Gold. *s.* Kajikawa . . . . . 18 *c*

NETSUKÉ.—No. 333.

969. Kajiwara Kagésuyé and Sasaki Takatsuna at the battle of Uji. Gold and colours. Gold. *s.* Kajikawa . . . . . 18 *c*

[The bridge which crossed the River Uji having been removed by the enemy, the two generals abovenamed forded the river amidst a shower of arrows. Takatsuna, being behind, called to Kagesuyé, "Your saddle girth is getting loose!" whereupon he stopped to tighten it, and Takatsuna, passing him, gained the other side first. His conduct was applauded by Yoshitsuné.]

970. Fowls under bamboo. Takamakiyé in various coloured lacs. Gold. *s.* Kajikawa . . . . . 18 *c*

OJIMÉ.—Cornelian . . . . . 18 *c*

NETSUKÉ.—A badger distending his stomach. (See No. 344). 18 *c*

971. Horses in takamakiyé, gold, silver, and black. Gold. *s.* Kajikawa . . . . . 18 *c*

972. A cicada caught in a spider's web, in gold and red. Nashiji and black. *s.* Kajikawa . . . . . 18 *c*

973. A flight of cranes, in gold. Nashiji and black. *s.* Kajikawa 18 *c*

NETSUKÉ.—A boy with a mask . . . . . 18 *c*

OJIMÉ.—Cornelian . . . . . 18 *c*

974. The fifty-three posting stages on the great road Tōkaidō, between Kyōto and Tōkyō, with their names. Takamakiyé. Gold. *s.* Kajikawa . . . . . 18 *c*

975. A similar subject. Takamakiyé. Nashiji. *s.* Kajikawa . . 18 *c*

Ojimé.—Gilt, with knotted-wire decoration . . . . . 18 *c*

Netsuké.—No. 202 . . . . . 18 *c*

976. The Duodenary Cycle (see No. 403), in different panels. Takamakiyé in gold and colours. Gold. *s.* Kajikawa . . . 18 *c*

977. A landscape. Takamakiyé in gold. Gold. *s.* Kajikawa . . 18 *c*

978. Landscape, with a lake, rice-fields, and mountains in the distance. Takamakiyé gold. Nashiji. *s.* Kajikawa . . . . 18 *c*

979. A mountainous landscape, with cherry trees in full blossom seen through the mist. Takamakiyé in gold. Nashiji. *s.* Kajikawa 18 *c*

Ojimé.—Metal, kiku ornamentation . . . . . 18 *c*

Netsuké.—Ivory; Shiba Onkō breaking the water-vessel (See No. 280) . . . . . 18 *c*

980. Panels, with cock and drum and hen and chickens. Takamakiyé in gold and colours. Gold. *s.* Kajikawa . . . 18 *c*

Ojimé.—Metal; Chinese Sages of the Bamboo Grove . . 18 *c*

Netsuké.—Long-tailed tortoise in gold on an ivory nelumbium leaf . . . . . 18 *c*

981. Landscape, with rocks. Takamakiyé in gold. Gold. *s.* Kajikawa. . . . . 18 *c*

Netsuké.—Waves and rocks. Lacquer and coral . . . 18 *c*

Illustrated on Plate 16, *No.* 2. 982. The hundred horses. Takamakiyé in gold. Nashiji. *s.* Kajikawa 18 *c*

983. Chinese boys with fighting cocks. Takamakiyé in various coloured lacs. Gold. *s.* Kajikawa . . . . . 18 *c*

984. A flight of many cranes in gold and colours. Black . . . 18 *c*

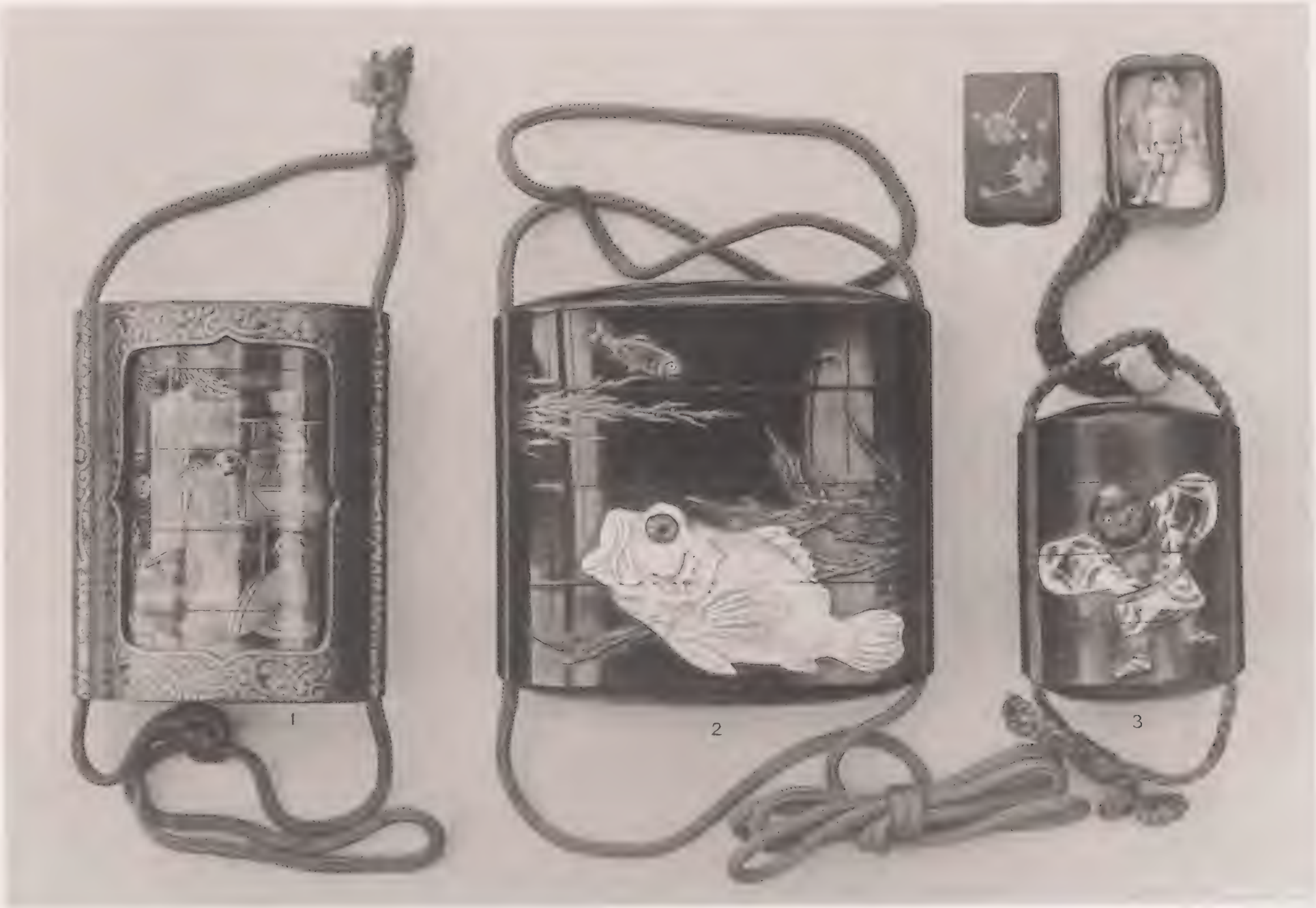
985. Gold and black lac imitating the grain of the kiku wood. Kiku flowers in gold and colours . . . . . 18 *c*

PLATE XIX.

WOOD AND IVORY.

Medicine or Seal Cases (Inrōs).

1. No. 937. *2.* No. 922. *3.* No. 1024.


1
2
3

986. Cock and hen, with plants; in gold colours, and incrusted pearl. Red. *s.* Giokuzan . . . . . 18 *c*

987. Shells, fish, and peach-blossoms on gold lac, incrusted shell and metal. Gold and black. *s.* Inagawa . . . . . 18 *c*

OJIMÉ.—Fishes in ivory . . . . . 18 *c*

NETSUKÉ.—A dish of shell-fish in metal . . . . . 18 *c*

988. *Nō* dance; hiramakiyé; gold and incrusted ivory. Gold. *s.* Saitō. 18 *c*

OJIMÉ.—Fruitstone carved with figures . . . . . 18 *c*

NETSUKÉ.—A piece of stags' horn, with peony cut through . 18 *c*

[The *Nō* dance is one of the most ancient of Japanese customs. It should, perhaps, rather be called a lyric drama. As such it is the only theatrical entertainment recognised by the aristocracy, of whose entertainments it usually forms a part.]

989. Takénouchi receiving the tide gem from the sea-king's messengers. (See No. 175.) The figures in various metals. Gold . . . . . 18 *c*

990. Ebisu and Daikoku dancing (see No. 119); takamakiyé in gold, colours and incrusted shibuichi. Gold . . . . . 18 *c*

OJIMÉ.—A gourd of brass with cloisonné pattern . . . 18 *c*

MANJŪ.—No. 519 . . . . . 18 *c*

991. The cock and drum (see No. 301); takamakiyé in gold, with incrustations of shell. Gold. *s.* Tōunsai Senriō . . . 18 *c*

992. I-no Hayata killing the nuyé. Incrusted ivories. Gold . . 18 *c*

[Yorimasa lived 8,000 moons ago. He was, on account of his valour, chief guard of the imperial palace at Kyōto. At that time the Emperor Konoye could not sleep on account of a monster, which scared even the sentinels. Yorimasa, one stormy night, saw him, by the light of a lightning flash, sitting on the roof. He shot an arrow at the place, and brought down the beast, and, with the aid of his retainer, I-no Hayata, he quickly despatched him. Needless to say, he had honours showered upon him (see also No. 596).]

993. *Nō* dancers dancing the feather dance (see No. 988); hiramakiyé in gold and red in panels. Nashiji . . . . . 18 *c*

OJIMÉ.—A mask and dress of Uzumé in copper and silver . 18 *c*

KAJAMIBUTA.—No. 525 . . . . . 18 *c*

994. Ebisu and Daikoku, with a child, dancing (see No. 119); takamakiyé in gold and colours, and incrusted pearls. Gold and nashiji . 18 *c*

995. The Prince Genji in banishment watching the sea (from the Genji Monogatari), (see No. 833); takamakiyé in gold and black . . . . . 18 *c*

996. The spirits of the pine-tree (see No. 197); takamakiyé in gold, with heads, hands, etc., in ivory. Gold. *s.* Shōkwasai . . 18 *c*

NETSUKÉ.—Ivory button, with a portrait of the Dai Tengu, the chief of the Tengus (see No. 243), whose nose is so long that when he walks abroad his retainers march before him lest he break his nose against something . . . . . 18 *c*

997. A Chinese poet looking through a window at a landscape, and on the reverse a boy in a garden pointing with his finger; takamakiyé in gold and colours and incrusted shell. Gold . 18 *c*

OJIMÉ.—Stained ivory; a section of bamboo with spider . . 18 *c*

NETSUKÉ.—Snail, etc.; puppies on a wheel . . . . . 18 *c*

998. Fan-shaped panels with views of a lake; hiramakiyé and togidashi in gold and black. Gold . . . . . 18 *c*

999. A house under a pine-tree and a verse of poetry incised. Tsuishu. (See No. 888) . . . . . 18 *c*

NETSUKÉ.—In the shape of a despatch box. *s.* Joshōsai . . 18 *c*

1000. Maple and pine-trees incised and gilt. Black chinkinbori, with a wooden case decorated with cherry-tree and willows. *s.* Yōsei . . . . . 18 *c*

1001. Views of Lake Biwa (see No. 574). Gold . . . . . 18 *c*

1002. Horses, and on the base an inscription signifying "Happiness and long life." The whole on a key pattern carved on tsuishu lac . . . . . 18 *c*

1003. Plum-tree sketched on black togidashi. Gold . . . . . 18 *c*

1003*a*. Ravens. Silver . . . . . 18 *c*

NETSUKÉ.—Bivalve shell opening to show a temple and grounds . 18 *c*

1003*b*. Cattle. Red lacquer . . . . . 18 *c*

NETSUKÉ.—A rat on a shell . . . . . 18 *c*

1003*c*. Cock, hen, and chickens in gold and colours. Gold. *s.* Kajikawa 19 *c*

1003*d*. A hawk on a perch on either side in takamakiyé of various colours on gold. *s.* Hida Kozan . . . . . 19 *c*

1003*e*. A stream with a decoy and birds in gold and black takamakiyé on black . . . . . 18 *c*

NETSUKÉ.—A boy tickling Hotei's ear . . . . . 18 *c*

1003*f*. Hotei with his bag on one side, and on the other dragons fighting; takamakiye on nashiji; in diaper panels . . . . . 18 *c*

1003*g*. Insects, leaves, and flowers in takamakiyé lacquer, pearl and lead on black . . . . . 18 *c*

MANJŪ.—A wild goose in silver and rice ears in a circle . . 18 *c*

Inrōs (Metal).

1004. Artists' seals and diaper patterns incrusted in gold and silver. Shibuichi . . . . . 18 *c*

[Shibuichi is an alloy which should contain three parts of silver to one of copper; hence its name "one-fourth." It varies, however, very much from this percentage. When pickled in a certain solution it assumes a greyish patina.]

1005. Outer case, a night scene with moon and flying geese, perforated and incrusted; inner case, silver. By Yasuchika. Yellow bronze 18 *c*

1006. Case decorated with figures in various metals, in relief, Yoritomo hunting at Fujino, containing silver inrō. Shibuichi . . 19 *c*

1007. Incised with the spirits of the pine (see No. 197). By Gotō Hōkiō Ichijō. Silver . . . . . 18 *c*

1008. With the artist's or owner's name stamped upon it—namely, Matsushita. Yellow bronze . . . . . 18 *c*

1008*a*. With silver cloisonnés filled with black enamel in alternate divisions. Iron . . . . . 18 *c*

KAGAMIBUTA and OJIMÉ to match . . . . . 18 *c*

Inrōs (Ivory, Porcelain, etc.).

1009. Takénouchi receiving the gem from the sea-king's messenger (see Nos. 175 and 989), gold and coloured lacquer. Ivory. *s.* Kōsuisai 19 *c*

OJIMÉ.—Malachite . . . . . 19 *c*

NETSUKÉ.—Cornelian button with rats in silver . . . . 19 *c*

1010. Hotei and children in relief, decorated with gold lac and coloured enamel. Porcelain. *s.* Hokushū . . . . . 19 *c*

NETSUKÉ.—In shape of a kiku flower. Porcelain . . . 19 *c*

1011. Shark skin. Children at play in gold and red lac . . . 18 *c*

[A skin covered with bony tubercles taken from the back of one or other of a species of Rhinobatus or Rayfish. The tubercles are often filed down, and the interstices are filled with black lacquer. It is then called Samegawa-nuri.]

1012. Oni (see No. 218) and child, incrusted in ivory and pearl on a diapered ground. Wood. *s.* Kōgaku Tsunéhiro . . . 19 *c*

OJIMÉ.—A silver dragon . . . . . 19 *c*

NETSUKÉ.—Incrusted with plum-blossom in ivory. Wood . . 19 *c*

PLATE XX.

LACQUER.

Medicine or Seal Cases (Inrōs).

1. No. 1014. *2.* No. 1027. *3.* No. 1013.

1

2

3

1013. Seascape with sailing boats, and on the reverse Fujisan : incrustations and lacquerings of gold, shell, ivory, malachite, etc. *s.* Dōshō (Shibayama) and Yanagawa . . . . . 18 *c* *Illustrated on Plate 20, No. 3.*

1014. Peacock and hen, pine-trees, peonies, etc., in gold and colours and incrusted shell. *s.* Shibayama and Kwanyōsai . . . . . 18 *c* *Illustrated on Plate 20, No. 1.*

1015. Quails and millet, deeply incised. *s.* Okatomo . . . . . 18 *c*

1016. Sparrows and bamboo ; takamakiyé in gold lacquer . . . . 19 *c*

1017. Flight of cranes in relief . . . . . 19 *c*

Ojimé.—Cornelian . . . . . 19 *c*

Netsuké.—A mask enclosed in a bundle covered with diaper patterns . . . . . 19 *c*

1018. Diaper patterns, chased with nobles watching saké cups float down the stream (the game of Kiokusui-no-yen) on one side, and on the other a palace with the presentation of presents . 19 *c*

[The game consists in composing a poem before the cups pass out of sight.]

1019. Colour case for seal ; decorated with flowers in cloisonné . . 18 *c*

1020. Guri lac, with incised decorations of conventional design . . 18 *c*

[In Guri lac the body of the work is formed of superimposed layers of various coloured lacs, through which the design is cut. (H. J. 156.)]

1021. Tsuishu lac, carved with kiku flowers and netsuké to match . 19 *c*

Ojimé.—Greenstone . . . . . 19 *c*

1021*a*. Sages in red on white Kaga porcelain . . . . . 19 *c*

Manjū.—Blue and white porcelain . . . . . 19 *c*

Inrōs (Wood).

1022. The nanten plant ; takamakiyé in gold, and incrustations of coral. *s.* Kwanshōsai . . . . . 18 *c*

[The nanten plant (*Nandina domestica*) is often employed in decoration owing to its bright berries and to its being one of the shrubs which are used at the New Year's festival.]

1023. Kioyū and Sōfu, incrustations of ivory, shell, and wood (see also Nos. 763 and 769) . . . . . 19 *c*

OJIMÉ.—Cornelian . . . . . 19 *c*

[These philosophical hermits were so devoid of earthly ambition, that when the former received an offer of a high post at court, he forthwith proceeded to wash the intelligence out of his ear, lest it might be tainted thereby, and his companion, for the same reason, led his ox away from the contaminated water. (H. J. 65.)]

1024. Children's toys: a kite (Yakko-dako) (see No. 184), battledore and shuttlecock, etc.; inlays of ivory and coloured woods . . 19 *c*

Illustrated on Plate 19, *No.* 3. OJIMÉ.—A kite cord and holder. Bamboo and ivory . . . 19 *c*

NETSUKÉ.—A box containing an articulated doll. *s.* Shunko . 19 *c*

1025. A tea jar and bag and decorated bag. Takamakiyé in various coloured lacs . . . . . 17 *c*

1026. Wood and bamboo, making a framed diaper pattern, opening at side and showing small drawers. *s.* Shibata Hisajūrō . . 18 *c*

NETSUKÉ.—In the shape of a knot, of similar make . . . . 18 *c*

1027. The six poets (see No. 195), lacquered in gold and colours, and incrusted in pearl. *s.* Chohéi . . . . . 18 *c*

Illustrated on Plate 20, *No.* 2. **1028.** New Year ornaments on one side, and on the other a skull lacquered in gold and incrusted in ivory, the subject being from a poem by Ikkyū . . . . . 19 *c*

"The gateway pines we plant
Are milestones on life's road,
Marking the stages past.
Thus glad the path for some,
Whilst sad for some the way."

1029. Ferns in relief in black and gold lac . . . . . 18 *c*

1030. Shishis fighting on one side, on the other peony incrusted in ivory; the whole on a chased key pattern . . . . . 19 *c*

1031. A travelling trunk in bamboo basketwork, with a knife in an ivory sheath . . . . . 18 *c*

NETSUKÉ.—Kirin in red lacquer . . . . . 18 *c*

[A kirin is a combination of a deer (as to its body), a dragon (as to its head), and a lion (as to its mane). It is said to be the noblest form in the animal creation, and an emblem of perfect good. (H. J. 62.)

PART III.

Lacquer.

DIVISION E.

Saké Cups (Sakazuki).

Unless otherwise specified the groundwork is red lacquer and the decoration is in gold.

1061. Emblems of longevity on back and front . . . . . 18 *c*

1062. Kanzan and Jittoku in gold and colours. *s.* Kawasaki Riōki . 18 *c*

1063. Pheasant under a cherry tree . . . . . 18 *c*

1064. Fish inlaid in ivory. *s.* Hakugioku . . . . . 18 *c*

1065. Hotei, Benten, and Daikoku (see No. 119), in various coloured lacs. *s.* Shōmosai . . . . . 19 *c*

1066. Tortoise supporting rock; cranes, etc. *s.* Kakōsai . . . 19 *c*

1067. Tortoises and wave patterns . . . . . 19 *c*

1068. Grasses . . . . . 19 *c*

1069. Ono-no Komachi (see No. 191) and poem in gold on green . . 19 *c*

1070. A pair of cups, with old gold and silver coins let into the surface . 19 *c*

1071. Carp in water, gold and black. *s.* Toyokawa Tōunsai of Musashi 19 *c*

1072. A swallow behind willow trees, in gold and black . . . . 18 *c*

1073. Set of three. A horse race in gold and colours . . . . . 19 *c*

1074. Set of three. Cranes, tortoise, plum tree, and bamboo . . . . 19 *c*

1075. In shape of saké jar with Shōjō. (See No. 215) . . . . 19 *c*

1076. Landscape and view of Fujisan. *s.* Kakōsai Shōzan . . . . 19 *c*

1077. Landscape and view of Fujisan. *s.* Fusen . . . . . 19 *c*

1078. Design of fir trees in gold . . . . . 18 *c*

1079. Hotei and child in coloured lacquers . . . . . 18 *c*

1080. A lady and children. *s.* Richiō . . . . . 18 *c*

No. 1186.—*Lacquer Jikiro.*

PART III.

Lacquer.

DIVISION F.

Trays (Bons).

1088. Kiri branch in gold on nashiji . . . . . 19 *c*

1089. Shishi and peony in gold, on gold and silver nashiji . . . 19 *c*

1090. Gama and Tekkai (see Nos. 149 and 150) in gold lac and incrusted ivory on wood. *s.* Harui . . . . . 19 *c*

1091. Panels of birds and flowers, in gold and colours on gold . . 19 *c*

1092. Chinese children playing with a bird and dog, in inlaid pearl on black. ? Chinese. . . . . 18 *c*

1093. Tōba (a Chinese poet) and boy on a round panel with flowers and diapers, in inlaid pearl on black. (? Chinese) . . . . 19 *c*

1094. Tiger and dragon, in gold and colours on black ground, with a bordering of flowers . . . . . 19 *c*

1095. Rats in gold; togidashi on black. *s.* Tomoharu . . . . 19 *c*

1096. The Emperor's carriage and floral designs, in takamakiyé on nashiji . . . . . 17 *c*

1097. Rats in gold; togidashi, on black. *s.* Shunshō . . . . 18 *c*

1098. Five circular Bon, with various designs in gold, on black . . 18 *c*

1099. In the form of a leaf, with tortoises on rocks, in pearl and gold lac, on a dark blue ground . . . . . 18 *c*

PART III.

Lacquer.

DIVISION G.

Miscellaneous Articles.

NOTE.—*The various boxes in use with the Japanese are thus styled: Hako, a box; Bentō-bako, a luncheon box; Fu-bako or Jō-bako, a box for carrying a letter; Jisshukō-bako, a perfume game box; Jū-bako, or Jikirō, a nest of boxes; Kiyara-bako, Kō-bako, and Kōgō, a perfume box; Te-bako, a box for toilet articles; Jū-kōgō, a small nest of boxes for the incense game. Other articles are: Sagé-jū, Picnic set; Tabako-bon, smoking set; Sho-dana, cabinet with shelves; Ryōshi-bunko, MSS. box; Natsumé, tea box.*

1110. HITSU (a chest). Probably used as a receptacle for robes. Size, 4 ft. 8 in. long, by 2 ft. 2 in. high, and 2 ft. 4 in. wide; decorated on all sides with scenes in gold lacquer on black, contained within a triple bordering of diapers and floral designs in gold and mother-of-pearl. The scenes depict flower gardens, buildings, bridges, and ornamental waters, in and by which Court ladies and children walk and play. The chest is bound with brass and gilt angle plates, decorated hinges, and fittings, the plate surrounding the keyhole having an elaborate design of dragons and tigers. The interior of the lid is decorated with a panel upon a nashiji ground. (See also p. 49) . . . . . 17 *c*

The side illustrated on Frontispiece, and the lid on Plate 39.

1111. RYŌSHI-BUNKO, with tray. On the lid a scene in the grounds of the Palace (Gosho) at Kyōto. Noblemen in Court attire advance towards the Emperor, who is seated on a daïs. Behind them a Court carriage. The whole in gold lacquer of various shades, silver lacquer and gold, and silver foil, and within a border of flowers and creepers in mother-of-pearl and gold similar to that

Illustrated on Plate 21.

PLATE XXI.

LACQUER.

No. 1111. Ryōshi-bunko, or MSS. Box. The lid only. See also page 50, and illustration on page 55.

upon No. 1110 illustrated in the Frontispiece. Upon the interior of the lid is an inscription in capitals of gold foil on black, "Maria Uan Diemen," with a border of scroll work. (See p. 49, and illustration, p. 55.) . . . . . 17 *c*

1113. JISSHU-KŌ-BAKO.—Perfume game box. Nashiji lac. The lid shaped like folded paper decorated with fallen cherry flowers on waves, and the top with an imitation of folded paper in gold and coloured lacs; the interior containing in a tray six incense boxes, decorated with birds and flowers in gold, and beneath the utensils (in silver), papers, etc., necessary to the game. From the Collection of the Daimiō Mizuno . . . . . 17 *c*

1114. JŪ-BAKO.—Nest of boxes of black lac, decorated with various diaper patterns in gold and colours, and containing trays for kozukás . . . . . 17 *c*

1115. JISSHU-KŌ-BAKO.— Perfume game box, hexagonal, on stand with inner boxes and trays, the cover and sides pierced with a design of waves (seigai-nami), and the box with the famous view of Mount Yoshino (see Murray's "Japan," p. 337). *s.* Kajikawa . 17 *c*

1116. FU-BAKO.—Despatch box decorated with a rough floral design on a chestnut diaper pattern in gold on black . . . . . 17 *c*

1117. Nest of perfume-boxes in red lac, of circular form, decorated with flowers in gold and various colours. ? Chinese . . . 17 *c*

1118. JŪ-BAKO.—Nest of boxes of silver lac, in the form of three square boxes overlapping; decorated with peasants and rice fields, pheasant and plum blossoms on the lid, and cards with pictures and falling cherry blooms on the sides in gold . . . . 17 *c*

1119. FU-BAKO.—Despatch box of nashiji lac. Decorated with landscape and view of Fujisan in gold . . . . . 17 *c*

1120. FU-BAKO.—Despatch box; decorated with fans of various shapes, each having different subjects upon them; gold on nashiji . . 17 *c*

1121. Ju-bako.—Nest of boxes; decorated with boatmen carrying firewood, in gold, and mother-of-pearl in black . . . . . 17 *c*

1122. Fu-bako.—Box for letters. Decorated on the lid in takamakiye gold on black, with a figure representing Yakio, the discoverer of medicine; on the interior of the lid with lilies, birds, fish, and water, in the same material. Signed Tatsuki Takahiro . . 17 *c*

1123. Ryōshi-bunko.—MSS. box of gold lacquer, decorated with rocky landscape, temple, and buildings on a lake. On the interior the same, with cranes, and floating tansaku (papers for poems). (See No. 1246) . . . . . 17 *c*

1124. Sagé-jū.—Picnic box, with nests of boxes, and saké jar, in the shape of two kiku flowers intersecting one another; decorated with diapers, crests in medallions and plants in gold and black on nashiji . . . . . 17 *c*

1125. Kashi-ki.—Stand for sweetmeats, consisting of five circular shelves, supported by cylindrical columns; four of the shelves are each fitted with three fan-shaped trays, and the topmost with a round tray; decorated with landscapes, flowers, and birds, in gold on red 17 *c*

1126. Kō-bako.—A box with compartments; decorated with diaper patterns in gold on black . . . . . 17 *c*

1127. Ju-bako.—Nest of three square boxes in a cover; decorated with diaper patterns in gold and nashiji. The cover with Hō birds and flowers in gold on nashiji. From the Hamilton Palace Collection . . . . . 17 *c*

1128. Kōgō.—Square box; the lid decorated with horses in a forest, in various coloured lacs; containing tray decorated with shi-shis and peonies and four smaller boxes, with pictures of poets and poetesses on the lids . . . . . 17 *c*

Illustrated on Plate 22.

1129. Kōgō.—Box in the form of a flower; decorated with cranes in gold and metal, plum, pine, and dragon, in gold metal, on green nashiji . . . . . 17 *c*

1130. Kōgō.—Round box; decorated with dandelions, etc., and basket in gold on nashiji ground . . . . . 17 *c*

PLATE XXII.

LACQUER.

No. 1128. Kōgō. No. 2 represents the top of the lid, No. 3 an inner tray, and No. 1 four small boxes in the lower part.

1
2
3

1131. A box in the shape of a samisen (guitar) in black lac ; the interior decorated with plants and grasses in gold on nashiji . . . 17 *c*

1132. Kōgō.—Circular box ; decorated on the outside of the lid with a picture of Rōraishi amusing his parents (see No. 274), in gold on gyōbu ; the inside with kiri and Hō bird in gold on nashiji . . . . . 17 *c*

1133. Jū-kōgō.—Nest of small boxes ; decorated with diapers, flowers, crests, and trees in gold on nashiji ; on the interior of the lid a basket of chrysanthemums in gold on nashiji . . . . 17 *c*

1134. Kōiré of black lac decorated with chrysanthemums in red gold, and with a silver lac interior . . . . . 17 *c*

1135. Small box with cover in the shape of a birdcage ; decorated with plants and gyōbu inlay, and on the interior with quails in gold on black . . . . . 17 *c*

1136. Hi-iré.—Fireholder ; decorated with the aoi and wistaria as crests on a gold diaper pattern in black and gold . . . . . 17 *c*

1137. Nest of small hexagonal boxes in the shape of a birdcage ; the boxes decorated with birds, plants, and diaper patterns on gold ; the stand and cover with flowers in gold lac, and incrustations of ivory and coral . . . . . 17 *c*

1138. Kō-bako.—Small writing and paper box in the shape of a despatch box, containing paper, cards, ink slab, water-pot, and brushes ; decorated with pine, plum blossom, and crests of the Tsugaru family in gold on nashiji . . . . . 17 *c*

1139. Kōiré.—Decorated with flowers in gold on black lac : lined with metal . . . . . 17 *c*

1140. Kō-bako.—In four divisions ; decorated with grasses in gold and dewdrops in silver metal on black lac . . . . . 17 *c*

1141. Kō-bako.—In four divisions ; decorated with fans, maple leaves, flowers, and a cat asleep, in gold and various coloured lacs . 17 *c*

1142. Kō-BAKO.—Decorated with a flight of Chidori, rocks, and waves, in gold on black . . . . . 17 *c*

1143. KŌIRÉ.—Decorated with chrysanthemums and crests on nashiji 17 *c*

1144. Kō-BAKO.—Of cylindric form, with various minute decorations in gold on black . . . . . 17 *c*

1145. JŪKŌGŌ.—Nest of small boxes ; decorated with grasses in gold lac, and dewdrops in silver on black . . . . . 17 *c*

1175. GOSHO-GURUMA.—A miniature Court carriage, with wooden support and steps ; carved wood lacquered and decorated with bamboo and pine on diapers in gold and black on nashiji ; the mounts of copper gilt, engraved with plants ; the interior panelled with pine, bamboo, kiku flowers, cranes and tortoises in colours. With an ox in carved wood, lacquered black . . . . . 18 *c*

Illustrated on Plate 23.

1176. KŌGŌ.—On a carriage similar to above ; decorated with pine trees and plants, and the tomoyé and nine-star crest of the Hosokawa family. Gold and black on nashiji . . . . . 18 *c*

Illustrated on Plate 23.

1177. KUSHI-DAI.—Combstand with five drawers, with shakudō handles ; decorated with creepers, and cards with various subjects and poems upon them ; in gold on black . . . . . 18 *c*

Illustrated on Plate 34.

1178. RYŌSHI-BUNKO.—Despatch box. Decorated with clouds in nashiji and cherry blossoms seen through the clouds in incrusted pearl, on a black ground . . . . . 18 *c*

1179. SAGÉ-JŪ.—Picnic box, with nest of boxes in the shape of a jar, a saké bottle in the shape of a Shōjō (see No. 213), a box, cup, and tray ; decorated with flowers, bamboo, fans, etc., in gold on nashiji . . . . . 18 *c*

1180. KAGO.—Miniature Sedan chair, with bamboo blinds ; decorated with plants in gold and mounted in shakudō, engraved with flowers and kiku crests . . . . . 18 *c*

PLATE XXIII.

LACQUER.

The larger carriage, with the ox in the shafts, is No. 1175, a miniature Goshoguruma, or Court carriage. The smaller carriage is No. 1176, which forms a Kōgō, or incense cabinet.

PLATE XXIII.

LACQUER.

The larger carriage, with the ox in the shafts, is No. 1175, a miniature Goshoguruma, or Court carriage. The smaller carriage is No. 1176, which forms a Kōgō, or incense cabinet.

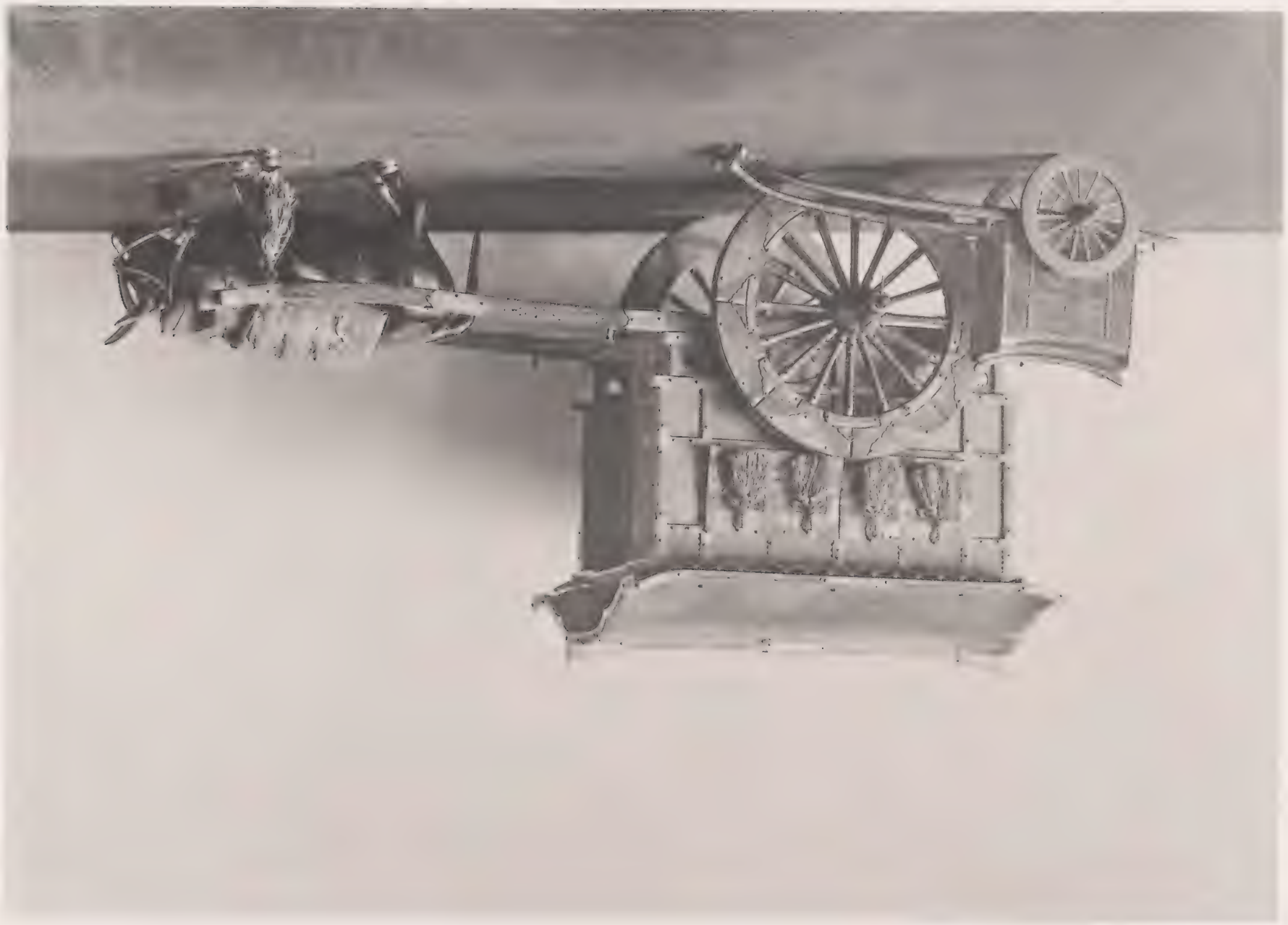


PLATE XXIV.

LACQUER.

No. 1184. Ryōshi-bunko, or MSS. Box. The lid only. See also page 50.

1181. JISSHU-KŌ-BAKO.—Cabinet for the perfume game, with shelves and utensils; decorated with birds, cherry blossoms, and the Tokugawa crest in gold on nashiji, with shakudō mounts, engraved with plants . . . . . 18 *c*

1182. SAGÉJŪ.—Picnic set, with nests of boxes, saké jar, trays and cup complete; decorated with a ferry boat with passengers, in gold and colours, and encrusted pearl *s.* Tomoharu . . . . 18 *c*

1183. Square basket, bordered with lacquer, and the interior lacquered, with a portrait of Uzumé (see No. 1) in the dress of a Court lady, with fan in gold and encrusted mother-of-pearl . . . 18 *c*

1184. RYŌSHI-BUNKO.—Manuscript box; decorated on the lid and sides with pine and orange tree beside a stream, in which birds in gold and silver metal are swimming. The interior of the lid is decorated with a moonlight scene, in which is seen a temple by a stream, pine trees, and plum coming into blossom, the whole encrusted in gold, ivory, and silver. Containing a tray decorated with a view of fishermen's huts, salt works, and boats, beside a rough sea, in gold on nashiji. . . . . 18 *c*

Illustrated on Plate 24.

1185. RYŌSHI-BUNKO.—Manuscript box; decorated on the lid with a view of a nobleman's summer house, beside a lake, with cherry trees in bloom, pine, bamboo, etc.; the sides with a running stream, in gold and colours on black, the interior with the double cherry beside a stream, in gold on nashiji . . . . . 18 *c*

1186. JIKIRŌ.—Nest of round boxes; decorated with cherry blossom in gold on various coloured lacquers, a branch of the tree forming the handle. (See illustration, p. 82) . . . . . 18 *c*

1187. FU-BAKO.—Box for letters; decorated with a view of Mount Yoshino, with its cherry trees in bloom, in gold and silver on nashiji, with Shakudō mounts bearing the Tokugawa crest. . 18 *c*

1188. JIKIRŌ.—Nest of boxes, in the shape of a jar, for food and saké, consisting of a pot, three cases, a cup, and dish; lacquered in colours, and decorated with different patterns in chinkinbori . 18 *c*

1189. Ryōshi-bunko.—Manuscript box : decorated with a shishi upon a rock by a waterfall, and a peony flower ; in gold takamakiyé on black . . . . . 18 *c*

1190. Fu-bako.—Despatch box ; decorated in part with diaper patterns, in gold on black, and in part with plants in gold and coloured lacs on nashiji . . . . . 18 *c*

1191. Fu-bako.—Despatch box, with pine branches and cherry blossoms in green and silver lac on a gold powdered black ground . . 18 *c*

1192. Fu-bako.—Despatch box ; decorated with plum tree and moon on gold lac . . . . . 18 *c*

1193. Tabako-bon.—Smoking set, in the shape of two six-leaved screens joined at the ends, decorated with the eight celebrated views of Lake Biwa (see 574), in togidashi, with a brazier of metal gilt in the shape of the lucky bag, which is pierced with a pattern of the precious or lucky things (see No. 119), and an ash holder in the shape of a folded paper (*noshi*) . . . . . 18 *c*

1194. Triangular stand of red Foochoo lac, with a Chinese landscape, figures, flowers, and plants on a diaper ground . . . . 18 *c*

1195. Fu-bako.—Oblong box for papers ; decorated on top and sides with kiku plants in flower, and a stream. gold and black on nashiji ; on the interior kiku crests in gold and black on nashiji . 18 *c*

1196. Jisshu-kō-bako.—An oblong box in compartments containing the utensils for the Perfume Game ; decorated with pine, bamboo, and plum (shō-chiku-bai) (see No. 682), in gold on nashiji . . 18 *c*

1197. Sagé-jū.—Picnic box ; containing a nest of square boxes, saké jar, tray, and cup, decorated with landscapes, diapers, and streams, on which float cards on which poems are written (see No. 1246), in gold and colours on black lac . . . . . 18 *c*

PLATE XXV.

LACQUER.

No. 1230. Circular box. The upper illustration shows the interior with its four boxes, the lower the lid.

1198. Jisshu-kō-bako.—Box for Perfume Game set, containing five boxes, two ash holders, a card case, wood stand, knife, etc. Decorated with the kikkō (tortoise shell) pattern, and the imperial kiri, and the five-star crest . . . . . 18 *c*

[The implements and articles for the Game of Perfumes contained in this set are enumerated at great length at p. 81 of the "Catalogue of the Burlington Fine Arts Club Exhibition, 1894," where this piece was shown.]

1199. Ryōshi-bunko.—Manuscript box; decorated with cock, hen, flowers, and diapers, in mother-of-pearl of various colours on black. ? Chinese . . . . . 18 *c*

1200. Gaku.—Round panel, with a view of Itsukushima, one of the three celebrated views in Japan, in gold and colours, on black. *s.* Koma Yasumasa (or Taishin). . . . . 19 *c*

1201. Tsuitaté.—Panel on stand. Decorated with a hawk killing a bird, in gold and colours, on black incised diaper ground; on the reverse, geese beside a stream, executed in a similar manner . 18 *c*

1202. Tabako-bon.—Smoking set with bronze fire and ash holder and three drawers; decorated with a waterfall, trees, and flowers in medallions, on mokumé lac . . . . . 18 *c*

[Mokumé is the term applied to a lacquer which imitates the graining of wood.]

1203. Square box; decorated with plants and crest in gold and colours in nashiji . . . . . 18 *c*

1204. Miniature State palanquin in black lac, mounted with gilt ornaments, and decorated with floral designs and the crest of the Daimio Ii of Hikone . . . . . 18 *c*

1205. Kōgō.—Square perfume box with three compartments; decorated with autumn plants and insects in gold on black. . . . . 18 *c*

1206. Jūkōgō.—Nest of perfume boxes with feet, with views of the celebrated places on Lake Biwa, lacquered in gold, and incrusted in mother-of-pearl on black . . . . . 18 *c*

1207. Fu-bako.—Despatch box; decorated with maple leaves in various colours in togidashi . . . . . 18 *c*

1208. Fu-bako.—Despatch box ; decorated with moon and cherry flowers inlaid in gold and silver on nashiji, and on the interior a water-wheel beside a willow tree in gold on nashiji . . . . . 18 *c*

1209. Fu-bako.—Despatch box ; decorated with a branch of a plum tree from which hang two cards, on one of which is a poem, praising the fragrance of the blossom ; in gold, silver, and red togidashi on black lacquer . . . . . 18 *c*

1210. Octagonal box ; decorated with a sparrow and bamboo and other plants, inlaid in silver on black lacquer ; on the interior with the kikkō (or tortoise-shell) pattern in gold on black . . . . 18 *c*

1211. Jikirō.—Canteen box with drawer ; decorated with horses in a meadow, and fir trees in gold and silver, on powdered red-brown lacquer . . . . . 18 *c*

1212. Oblong case ; decorated with a dragon amidst waves, in gold on black lacquer, and on the bottom a landscape incised and gilt . 18 *c*

1213. Ryōshi-bunko.—Manuscript box, containing tray decorated with butterfly and peony on a dish in coloured lacquer ; Chinese children playing with an elephant, incrusted in ivory and mother-of-pearl, on the cover, and birds and trees on the sides. Tsuikoku on tsuishu ground . . . . . 18 *c*

1214. Fu-bako.—Despatch box ; decorated with plum blossom and ferns in gold, silver, and coloured lacs . . . . . 18 *c*

1215. Kōgō.—Incense burner ; decorated with a vine plant trailing over a fence, and a diaper border in gold on black lac . . . 18 *c*

1216. A black lac card box ; decorated with the Shō-chiku-bai (see No. 682), the crest of the Daimiō Abé of Shirakawa, and containing the cards for the game of "Uta-garuta," or "the Poem Cards" . . . . . 18 *c*

1217. Bentō-bako.—Picnic box ; decorated with figures, animals, and buildings in landscapes . . . . . 18 *c*

1218. Tabako-bon.—Smoking set in red and gold lacquer on black ground; decorated with subjects illustrating the growth and preparation of rice. The charcoal box in the form of a cottage . . . . 18 *c*

1219. Tabako-bon.—Smoking set, with circular medallions on polished wood (keyaki), a movable top with scrolls and medallions in red lacquer; the handle in the form of a scouring rush . . . . 18 *c*

1220. Fu-bako.—Oblong box, with maple leaves and chrysanthemums on silver nashiji . . . . . 18 *c*

1221. Jisshu-kō-bako.—Perfume Game box; Mokumé lacquer with numerous drawers, fire box, and tray, decorated with sho-chiku-bai in gold lacquer . . . . . 18 *c*

1222. Box, in the form of two intersecting squares, with three divisions, gold lacquer, with chrysanthemums and wistaria on the outside, containing a tray with medallions and diapers . . . . . 18 *c*

1223. Ryōshi-bunko.—MSS. box. Gold and black lacquer, landscapes and Jurōjin on a deer on the exterior; on the interior a long-armed monkey reaching up to the moon . . . . . 18 *c*

1224. Kōgō.—Circular perfume box of Guri lac. (See No. 1020) . . 18 *c*

1225. Kōgō.—Perfume box; decorated with birds on a persimmon tree, on green gold nashiji . . . . . 18 *c*

1226. Kiyara-bako.—Kidney-shaped perfume box; decorated on the lid with children and puppy in gold on gyobu nashiji, on the sides with creepers in gold on black, and on the interior (which contains a tray) with geese and landscapes on nashiji . . . 18 *c*

1227. Small box in the shape of a cherry flower; gyobu on gold . . 18 *c*

1228. Circular box covered with a large kiku flower in gold lac . . 18 *c*

1229. Jūkōgō.—Nest of three boxes with cover decorated with kiku in gold . . . . . 18 *c*

1230. Round box, containing three fan-shaped, and, as a centre, one circular box. The exterior lid decorated with the shafts and front of a Court carriage, which is laden with autumn flowers; its inside having a long-tailed tortoise bearing a rock, on which are flowers in gold and colours on a gold ground; the lids of the inner boxes have gourds, wistaria, and plum trees in lacs of all colours 18 *c*

Illustrated on Plate 25.

1231. Jū-kōgō.—Nest of perfume boxes in the shape of a peony flower and leaves in coloured and gold lac on a nashiji ground . . 18 *c*

1232. Natsumé.—Tea box in the shape of a kiku flower, decorated with the same in gold and coloured lacs on a red ground . . . 18 *c*

1233. Jū-kōgō.—In the shape of a bamboo basket work pannier to carry on the back, decorated with plants in gold lac on gold lac . . 18 *c*

1234. Kōgō.—Decorated with shells and maple leaves in gold and colours on a nashiji ground . . . . . 18 *c*

Illustrated on Plate 27, No. 2.

1235. Kōgō.—In the shape of two intersecting fans, decorated with waves and plants in gold . . . . . 18 *c*

1236. A box imitating a Koto (a musical instrument resembling a zither), the lacquer in parts imitating the grain of the wood and the different designs upon the original . . . . . 18 *c*

1237. Jū-kōgō.—Decorated with a kiku plant in flower, beside a rivulet, gold and black lac on a gyōbu nashiji ground . . . . 18 *c*

1238. Kōgō.—Decorated with a landscape and lake scene . . . 18 *c*

1239. Kōgō.—Circular; decorated with various-shaped fans on a nashiji ground . . . . . 18 *c*

1240. Kōgō.—Decorated with kiri leaves, ferns, and the crests of the Ogasawara family, in gold on a black lac ground . . . 18 *c*

1241. A box on four legs made to the design of a checker board; decorated with the kiku flower on a mokumé ground . . . 18 *c*

1242. Kōgō.—Circular; decorated with Hotei and his bag in gold on nashiji ground . . . . . 18 *c*

1243. Kōgō.—Sexagonal; decorated with hen and chickens in gold and red on nashiji . . . . . 18 *c*

1244. A circular box; decorated with a cock in gold and colours on nashiji . . . . . 18 *c*

1245. A kidney-shaped box; decorated with Chinese landscapes incrusted in various metals on black . . . . . 18 *c*

1246. Kōgō.—In the shape of three cards (shikishi and tanzakus) placed beside one another irregularly; decorated with a garden, a poem, and a wistaria in flower; the poem on one of the tanzakus is an expression of sorrow at the scattering of flowers at the close of spring . . . . . 18 *c*

Illustrated on Plate 29, No. 2.

[The square card is called tanzaku; the oblong, shikishi.]

1247. A circular box; decorated with a rice field in gold on black; the interior with chidori on nashiji. *s.* Shunshō . . . . 18 *c*

1248. Kiyara-bako.—Decorated inside and out with maple leaves, cherry flowers, and plants in gold and colours on black . . . . 18 *c*

Illustrated on Plate 30, No. 1.

1249. Hiiré.—Gold lac, decorated with the kiku crest . . . . 18 *c*

1250. Hiiré.—Silver lac, with a conventional decoration of kiri flowers and leaves in gold . . . . . 18 *c*

1251. A box; decorated with a profusion of maple leaves in gold and colours; the interior with a seigainami or wavelike decoration on nashiji. *s.* Ippyōsai . . . . . 18 *c*

1252. Kōgō.—In the shape of a lady with flowing dress and train, which is decorated with different patterns in gold . . . . 18 *c*

Illustrated on Plate 29, No. 3.

1253. Kōgō.—Incense burner; in the shape of a prunus blossom, decorated with pine and plum blossom; lid silver pierced work representing bamboos . . . . . 18 *c*

1254. A circular box, decorated with Hō-wō and kiri crests on diaper patterns . . . . . 18 *c*

1255. A box in the shape of two intersecting ones; decorated as to one on the top with a river scene, castle, and bridge, as to the other with plants; the sides with a river scene bordered with willows and a man poling a boat containing faggots of brushwood . . 18 *c*

1256. A pair of boxes in compartments, with covers; decorated with a landscape of Chinese design in gold and brown. From the Hamilton Palace collection . . . . . 18 *c*

1257. Kōgō.—Perfume box; decorated with kiku crests and trailing plants in gold on black . . . . . 18 *c*

1258. A clock case in the shape of an Inrō; decorated with buildings and figures, with Hō-wō and plants in gold . . . . 18 *c*

1259. Kōgō.—Perfume box in various compartments, in imitation of a Court carriage; decorated with kiku crests in gold lac . . 18 *c*

1260. Box in the shape of a circular drum, with the figure of a child seated on the top; the barrel decorated with Hō-wōs and creeper in gold on mokumé lac: containing three fan-shaped boxes with birds, plants, and trees in gold . . . . . 18 *c*

Illustrated on Plate 38, No. 1.

1261. Box in the shape of the outline of an elephant covered with trappings; the sides sown with different patterns in panels of gold and coloured lacquers inlaid with ivory . . . . 18 *c*

Illustrated on Plate 29, No. 1.

1262. Box in the shape of a boat with sail; decorated with a personage standing by a willow tree and watching a spider floating on a leaf . . . . . early 18 *c*

1263. Jū-kōgō.—Seven-sided; decorated with lespedeza plants beside a rivulet in gold on nashiji . . . . . 18 *c*

PLATE XXVI.

LACQUER.

1. No. 1273, Kōgō. Lid only.

2. No. 682, Kōdansu.

1264. Kōgō.—Octagonal. On the exterior a monkey with peach in red and black lac in relief on a gold ground. On the interior of the lid a framed European colour print; on the sides various patterns in red on black; and on the bottom a copy of a European engraving incised in gold on black . . . . . 18 *c*

1265. Kō-dansu containing three smaller ones and tray, veneered with tortoiseshell, and lacquered with kiku hedge and flying geese in gold, colours, and metal . . . . . 18 *c* *Illustrated on Plate 37, No. 1.*

1266. Round box decorated with wistaria in gold on a diaper ground . 18 *c*

1267. Kiyara-bako.—Decorated with game cocks fighting, and containing two boxes decorated with flowers. The top of mokumé lac . 18 *c*

1268. Jū-kōgō.—Octagonal; decorated on the cover with a cottage in a fence, plum tree, and mountainous landscape in gold and various coloured lacs; the interior decorated with landscapes, poetry, cards, plants, and trees in gold and colours . . . . 18 *c*

1269. Jū-kōgō.—In the shape of a fan; decorated with wistaria in gold on nashiji; the bottom compartment with a metal lining for burning incense . . . . . 18 *c*

1270. Jū-kōgo.—The cover decorated with peonies, tendrils, and the crest (mon) of the Daimiō Sakai, in gold and coloured lacs on nashiji . 18 *c*

1271. Kōgō.—In the shape of a koto, containing three smaller boxes decorated with kiri, butterflies, sparrows, and flowers in gold and colours on gold; the koto of mokumé lacquer . . . . 18 *c*

1272. A box covered with cherry bark; lacquered; with cherry blossom, and with ducks in a stream in gold and incrusted pearl . . 18 *c*

1273. Kōgō.—Decorated with wistaria on a trellis, in gold and incrusted shell on gold; the interior with a flight of chidori on nashiji . 18 *c* *Illustrated on Plate 26, No. 1.*

1274. Box in the shape of a partly open and partly folded screen; decorated with a diaper pattern and landscape in nanakoji on gold; the sides and bottom with mandarin ducks in a stream; the interior with mountain views and cherry trees . . . . 18 *c*

1276. Kōgō.—In the shape of a chessman; decorated with a fan and cap in a gourd-shaped panel, on gyobu ground; the sides decorated with maple leaves, in gold and colours; an inner tray with kiku and plants . . . . . 18 *c*

Illustrated on Plate 27, No. 1. 1277. Kōgō.—In the shape of a tea jar with silk cover; decorated in gold lac and pearl gyobu . . . . . 18 *c*

1278. Jisshu-kō-bako.—Decorated with kiku, in gold, and mother-of-pearl, and silver rimmed; containing ivory cards, a small nest of boxes, tray, etc. . . . . 18 *c*

1279. Jisshu-kō-bako.—Natural wood; decorated with a mountainous landscape in gold lac, and containing two nests of boxes, incense burner, etc. . . . . 18 *c*

1280. Bowl and cover of Tsuikoku lac; decorated with Hō-wō bird and peony in relief . . . . . 18 *c*

1281. Brush Case of red lac; carved with a dragon and mounted in ivory 18 *c*
Ojimé, a peachstone carved with a dragon. . . . . 18 *c*

1282. Kōgō.—In the shape of a drum; decorated with creepers in gold on red lac; with an ivory mask of an old man, and a flute 18 and 19 *c*

1283. Square Box with creepers and the crest of the Daimiō Sakai in gold on a black ground . . . . . 18 *c*

1284. Kōgō.—In the shape of a koto; decorated with diaper patterns and flowers, in gold, black, and brown lac, with a poem in praise of the moon written on the inner side of the lid . . . . 18 *c*

PLATE XXVII.

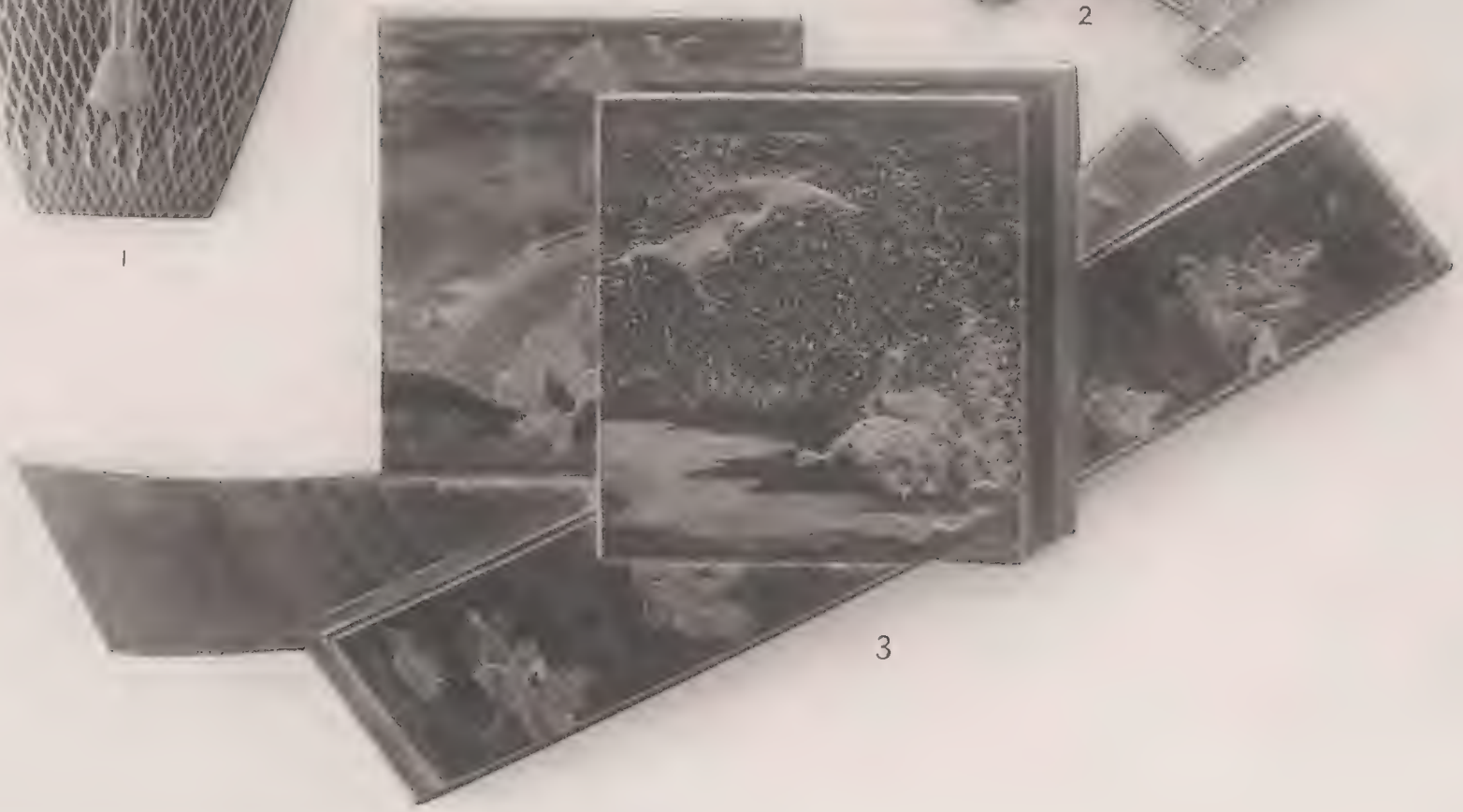
LACQUER.

1. No. 1277, Kōgō. *2.* No, 1235, Kōgō. Lid only.

3. No. 1414. Box in the form of intersected cards. Lid only.

1

2



3

1285. Square Box and stand; decorated with cherry flowers and fern or parsley leaves in gold; the sides of gyōbu nashiji . . . 18 *c*

1286. Box of gold lac covered with a pattern in gold of waterwheels in a stream; the wheels in inlaid pearl; the interior sown with tomoyé forming circles on nashiji . . . . . 18 *c*

1287. Oblong Box in the shape of a game table; the cover decorated with plum trees, fir, bamboo, etc., in gold; the sides of mokumé; in the interior two small boxes decorated with cranes and pine in gold and mother-of-pearl on nashiji. . . . . 18 *c*

1288. Box in the shape of a leaf; decorated with a formal design of honeysuckle in gold on silver; the interior containing a tray similarly decorated . . . . . 18 *c*

1289. Oblong Sexagonal Box; decorated with plum blossom and birds on mokumé; the interior sown with fir spikes and plum blossom on black . . . . . 18 *c*

1290. Natsumé.—With chrysanthemums in black lac on brown wood . 18 *c*

1291. Kagami-no-su.—Mirror case. Decorated with a Court scene; reading a novel in a summerhouse amidst pine trees; also with the crest of Shimazu, the Daimiō of Kagoshima; gold on nashiji . 18 *c*

1292. Box in the shape of a knot, with the landscape in gold on nashiji . 18 *c*

1293. Fu-bako.—Decorated with diaper patterns, Hō-wō birds, flowers, and the Tokugawa crest in gold on nashiji . . . . . 18 *c*

1294. Fu-bako.—With shakudō lid; decorated with a dragon in clouds incrusted in ivory, brass, shell, and glass. *s.* Kiyomitsu Yujo . 18 *c*

1295. Round Box; decorated with autumn plants, leaves, and flowers, in gold on a black ground, and containing nine small boxes forming the Star Crest of the Hosokawa or Endō family; the boxes being decorated with flowers, birds, and fishes in gold on gold . . 18 *c*

1296. Kōgō.—In the shape of a flower, with a Court noble and lady in a boat ; in gold and colours on gold . . . . . 18 *c*

[An incident in the Genji Monogatari (see No. 833): the elopement of Adzumaya Kimi with her lover, Nio Giobu Kio, on the Uji River (B. M. C. 299).]

1297. Round Box ; decorated on the lid with the Zodiacal cycle in compartments round a compass (under glass) in the centre ; in green and other golds ; containing a tray decorated with a temple. (See Illustration, p. 61) . . . . . 18 *c*

1298. Box ; decorated on the top and sides with horses in a stream-watered meadow, in gold on nashiji ; containing a tray decorated with autumn flowers . . . . . 18 *c*

1299. Jisshu-kō-bako.—Decorated on the cover with a peasant resting beside a waterfall, and on the sides with plum branches in blossom ; containing two nests of boxes, incense ash holder, and tray . . . . . 18 *c*

1300. Box ; decorated with leaves and fans with different scenes on them, in gold on gyōbu nashiji . . . . . 18 *c*

1301. Kiyara-bako.—Decorated with game cocks fighting, and containing a tray and two smaller boxes decorated with flowers ; the top of mokumé lac . . . . . 18 *c*

1302. Box with drawer ; decorated on the lid with Shōki catching an Oni near a waterfall (see No. 218), in gold and coloured lacs and pearl ; on one side carp in a stream ; on the interior of the lid bamboo and vegetables in gold panels on nashiji ; the tray with carp fish and shell on nashiji . . . . . 18 *c*

1303. Carriage on two wheels ; decorated with plants in gold lacquer . 18 *c*

1304. Small Box ; decorated on the lid with children at play in gold lac, on the sides with plants in gold on coloured nashiji . . 18 *c*

1305. Jū-kōgo.—Of Guri lac . . . . . 18 *c*

1306. KAGAMI-NO-SU.—Mirror case; covered with honeysuckle design and crests of the Matsura, Hakura, Toda, and Kuroda families, in gold on black, and containing a steel mirror with crane and pine and a crest in relief, on the back . . . . . 18 *c*

1307. JŪ-BAKO.—Of diamond shape, with plum branches in bloom, in gold lac and gold and silver foil on black . . . . . 18 *c*

1308. JIKIRŌ.—In the shape of a jar, the lid covered with silk, decorated with Shokkō design in red; on the inside autumn plants in gold on nashiji . . . . . 18 *c*

1309. Box for distributing perfume by blowing, with the Zodiacal cycle in various coloured lacs on black . . . . . 18 *c* *Illustrated on Plate 33, No. 2*

1310. KŌGŌ.—Decorated with kiku flowers incrusted in mother-of-pearl and metal on gold . . . . . 18 *c*

1311. KŌGŌ.—Decorated with Hana-ikada or the raft of flowers, symbolical of the flower season, in gold of various colours, and metal on the cover and landscapes in green gold; Togidashi on the sides . 18 *c*

1312. JIKIRŌ.—Nest of two boxes, octagonal; the upper one, with a lid, being perforated in the likeness of chrysanthemum flowers on every side, and decorated with key pattern in gold on black; the lid and lower compartment decorated alternately with crests of two cranes and two butterflies, on Karakusa pattern in gold on black . . . . . 18 *c*

1313. MINIATURE SAGÉJŪ.—Decorated on the outer case with autumn plants in gold and shell, inlaid on a black ground, and on the boxes with cherry trees in blossom, in gold, silver, and colours, with gold leaves and inlaid shell on a polished black ground . . 18 *c*

1314. KŌGŌ.—Circular; decorated with a dragon on the waves, and creeping plants, in shell inlaid on black lacquer. (? Chinese) . . 18 *c*

1315. KŌGŌ.—Circular; decorated with shishi and peony in coloured shell on gold lac ground . . . . . 18 *c*

1316. Ko-bako.—In the shape of a chrysanthemum flower in gold, hira-makiyé on black lac; signed on the interior Kofudo . . . 18 *c*

1317. Kōiré.—Of Tsuishu lac with carved diaper designs . . . 18 *c*

1318. Ko-bako.—Decorated with maple leaves floating on a stream, in gold on black . . . . . 18 *c*

1319. Ko-bako.—Decorated with the shō-chiku-bai, on gold lac . . 18 *c*

1320. Ryōshi-bunko.—Of gold lacquer, decorated externally with a rocky landscape and buildings on a lake, and the sun on clouds above; and internally with fans and Yūgaos, with the crest of the Daimiō Sakai, of Harima . . . . . 18 *c*

1321. Saké Bottle; decorated with panels containing various plants, in gold on nashiji . . . . . 18 *c*

1322. Box in the form of a folded letter; silver lacquer with autumn flowers in gold and silver lacquer, interior silver gyōbu . . 18 *c*

1323. Box in the form of a piece of paper (noshi) decorated with daisies, which enfolds sprays of chrysanthemum and plum; the interior of silver nashiji with an open and a shut fan in gold and red lacquer . . . . . 18 *c*

1324. Box in four divisions in an open panel; with willows and clouds. *s.* Shunshō . . . . . 18 *c*

1325. Kōgō.—Decorated with crests, cherry blossoms, and arabesques . 18 *c*

1326. Round Box with circular medallions, and a ground covered with minute diaper of ferns . . . . . 18 *c*

1327. Tabako-bon.—Decorated with a waterfall and stream in togidashi, with silver mountings and fireholder (decorated with pierced chrysanthemums and butterflies) . . . . . 18 *c*

Illustrated on Plate 28.

PLATE XXVIII.

LACQUER.

No. 1327. Tabako-bon, or Smoker's Case, with pipes, Nos. 581 and 578.

1328. TABAKO-BON.—With metal fire and ash boxes in the upper part, and drawers for tobacco, lights, etc., in the lower; decorated with a view of Miho no Matsubara and Fujisan, in gold and silver on black lac . . . . . 18 *c*

1368. TSUITATÉ.—Panel with stand. Decorated with a landscape, illustrating a meeting of Chinese sages; lacquered in gold and colours, and encrusted in wood, ivory, and enamelled porcelain; on the reverse grasses in black on black . . . . . 19 *c*

1369. GAKU.—Panel, with landscape showing Fujisan in the distance, in black, gold, and nashiji on gold; with a bordering in gold lac, with shells in gold and colours. *s.* Zeshin . . . . . 19 *c*

1370. JŪ-KŌGŌ.—Nest of boxes, in the shape of a house; the upper box decorated on the top with a plaited pattern; the sides and roof with vine and grapes, and pigeons on a plum tree in gold on gold 19 *c*

1371. STAND with four feet; decorated with kiri crests and bamboo leaves in gold on black . . . . . 19 *c*

1372. SAGÉ-JŪ.—Picnic set, with metal fireholder and water kettle, engraved with plants; decorated with the Asano and Honda crests and plants in gold on black . . . . . 19 *c*

1373. BOX; decorated with cards, having flowers and landscapes; on a tortoiseshell pattern ground; gold, silver, and coloured lacs . 19 *c*

1374. BOX; decorated on the cover and sides with bamboos and peonies beside a stream, and crests; on gold and nashiji . . . 19 *c*

1375. OCTAGONAL BOX on feet; decorated with the different masks used in the *Nō* dance (see No. 988), on floral patterns in gold and coloured lacs. The interior of various coloured powdered lacs . . . . . 19 *c*

1376. Two intersecting Boxes: one of red lac decorated with Hō-wō birds and plants; the other of black lac with fruit in baskets, plants, flowers, and birds in gold and coloured lacs, and incrusted with ivory, metal, and shell. By Zeshin . . . . . 19 *c*

1377. Card Box, in black lacquer, containing two sets of 100 cards for the game of Hyakunin Isshu, or the 100 poems—one card having the portrait of one of the 100 poets with the commencement of one of his poems, and the fellow the conclusion of the same. With inscription on lid "The Cards of 100 poems" . . . . 19 *c*

1378. Sagé-jū.—Black lac decorated with a waterwheel, boat, fish, etc., in gold, silver, and mother-of-pearl. *s.* Yūji . . . . . 19 *c*

1379. Ryōshi-bunko.—Decorated with wistaria and birds in incrusted ivory and mother-of-pearl on nashiji . . . . . 19 *c*

1380. Kōgō.—Of red lacquer in the shape of a flower; figure of Tōbosaku and the three peaches and diaper pattern . . . . . 19 *c*

1381. Round Box with birds, and a net in gold on the bottom, on vermilion and black lac; on the inside a long-tailed tortoise . . 19 *c*

1382. Circular Box; decorated partly with kiri crests on nashiji, partly with autumn flowers on a black ground . . . . . 19 *c*

1383. Natsumé.—With cranes in medallions of various coloured gold on gold. *s.* Nagatoyo . . . . . 19 *c*

1384. Jū-kōgō.—Decorated with diaper patterns in black on gold ground, and the cover with flowers in gold on gyōbu . . . . . 19 *c*

1385. Box in the shape of a drum; decorated with Hō-wō bird, clouds, and kiri in gold and many coloured lacs on gold . . . . 19 *c*

1386. Jū-kōgō.—Octagonal; decorated with a view of the early blossoming of the clematis in Nagara in gold on gold . . . . . 19 *c*

1387. Box in the form of the outlines of three open fans, decorated with flowers, landscapes, and birds in gold on gold . . . . . 19 *c*

PLATE XXIX.

LACQUER.

1. No. 1261, Box. *2.* No 1256, Kōgo.

3. No. 1252, Kōgō.

1388. Box in the shape of a helmet; decorated in gold and colours, and with the Tokugawa crest on gold; containing a tray decorated with a general's war fan and saihai (baton of commandment) in gold and silver on green gold . . . . . 19 *c*

1389. Circular Box; decorated with cards . . . . . 19 *c*

1390. Jū-kōgō.—Decorated with autumn plants in gold and colours on black and nashiji . . . . . 19 *c*

1391. Round Cake Box; decoration, cherry and pine trees and waterfall on a mountain side, in gold on gyōbu. . . . . 19 *c*

1392. Jū-kōgō.—In the shape of three intersecting circles; decorated with flowers in gold on nashiji . . . . . 19 *c*

1393. Jū-kōgō.—In the shape of two boxes intersecting one another; one decorated with landscape at the top and iris and swallows on the side, the other with wistaria at the top and diapers at the side; containing a tray decorated with a kiku hedge; gold and colours on gold . . . . . 19 *c*

1394. Kashiki.—In the shape of a jar with a cloth covering the stopper and upper portion; decorated with autumn plants, the cloth with cranes, in gold on gold . . . . . 19 *c*

1395. Kōgō.—In the shape of a knot; with flowers in gold on a togi-dashi mokumé ground . . . . . 19 *c*

1396. A box in compartments, in the shape of five square boxes; decorated on the top with landscapes and diapers, on the side with mountainous landscapes with the wild cherry in bloom . . . 19 *c*

1397. Kōgō.—Decorated with plum blossom in gold, and containing two smaller boxes in the shape of books, decorated with floral and diaper designs, and a tray with a mountainous landscape . . 19 *c*

1398. Kōgō.—Decorated with a cherry tree, from which hangs a paper inscribed with a poem, in gold on mokumé. Inside are two smaller boxes, decorated with bunches of flowers . . . 19 *c*

1399. Kōgō; decorated with peony and the crest of the Yanagisawa family; containing a tray and six small boxes decorated with a fan, cage, plants, etc., being subjects from the Genji Monogatari; in gold on nashiji . . . . . 19 *c*

1400. Box in the shape of two intersecting plum blossoms; the lid decorated with dragons in gold and colours on gyōbu, the sides with plum blossoms in gold on black . . . . . 19 *c*

1401. Cake bowl; decorated with the Shō-chiku-bai in gold on nashiji, with a six-star crest on the cover . . . . . 19 *c*

1402. Natsumé.—Inlaid with dragons in mother-of-pearl on gold lac . 19 *c*

1403. Fuyesashi.—Flute case of Guri lac. *s.* Zōkoku . . . . 19 *c*

1404. A cup stand of black lac; decorated with insects and bamboo in gold hiramakiyé . . . . . 19 *c*

1405. A cup and saucer of black lac with a scarlet interior to the cup, and silver mounts . . . . . 19 *c*

1406. Tokuri.—Brown lac with an incised design . . . . . 19 *c*

1407. Mushikago.—Insect cage of red and black lac and bamboo . . 19 *c*

1408. Box in the form of a flower, with chrysanthemums in gold togidashi on black, and an inscription . . . . . 19 *c*

PLATE XXX.

LACQUER.

1. No. 1248, Perfume Box (Kiyara-bako). Lid only.

2. No. 1422, Box. Lid only.

1409. Jū-kōgō.—Sexagonal; decorated with various plants in gold and colours on red . . . . . 19 *c*

1410. Kōgō.—Decorated with rats and fans in black and gold on gold . 19 *c*

1411. Jū-kōgō.—Decorated with a mountain view including cherry trees in bloom, in gold on black . . . . . 19 *c*

1412. Box in the form of two intersecting ones; one decorated with cherry trees in bloom, the other with a peacock and hen, in gold on gold 19 *c*

1413. Box in the shape of the ship of good fortune, with the treasures, tortoises, cranes, etc., in gold on gold . . . . . 19 *c*

1414. Box in the form of intersecting cards; decorated with geese, plants by a stream, a bridge, etc., in gold and coloured lacs . 19 c *Illustrated on Plate 27, No. 3.*

1415. Box with drawers, on a stand; decorated with diaper patterns in gold and coloured lacs . . . . . 19 *c*

1416. Jū-kōgō.—Decorated with plants in gold on black . . . 19 *c*

1417. Box containing a tray and two smaller boxes; decorated with a landscape with house in gold on gold. . . . . 19 *c*

1418. Kōgō.—In gold lacquer with tray and two boxes; with chrysanthemums and plants outside on a folded paper, and with a groundwork of mother-of-pearl gyōbu. Fujisan and landscape on tray . 19 *c*

1419. Kōgō.—In the shape of a drum, with dragons and the tomoyé crest of the Arima family in gold . . . . . 19 *c*

1420. Kōgō.—Kidney-shaped perfume box; decorated with a mountainous view, with clouds in gold; the interior containing a tray with plum blossom and kiku crest in gold and colours on gyōbu . . 19 *c*

1421. A saké jar in the shape of a drum on a stand; decorated at the ends with shishi in gold, and on the round with mokumé lac. A Shōjō (see 213) climbs up to the top . . . . . 19 *c*

1422. An oblong box with tray: decorated with children rolling a snow-ball, and the kikkō (tortoise-shell) diaper irregularly dispersed over the surface. The interior has sparrows and snow-laden bamboos in gold and silver on nashiji . . . . . 19 *c*

Illustrated on Plate 30, No. 2.

1423. Jū-kōgō.—In the shape of two intersecting square ones; one decorated on the top and sides with a mountainous landscape and waterfall in gold and silver, and the other on the top and sides with long-tailed tortoises, in a stream in gold on nashiji . . 19 *c*

1424. Box in the shape of a flower with autumn plants in black on gold . 19 *c*

1425. Kagami-no-su.—Mirror case; decorated on the outside of lid with figure of Hotei sleeping beside his bag; on the inside with two children trying their strength . . . . . 19 *c*

1426. Kashiki.—Cake box boldly carved with various kinds of vegetables, and lacquered in red . . . . . 19 *c*

1427. Kōgō.—Chrysanthemums in gold lac on black wood. Silver lacquer interior . . . . . 19 *c*

1428. Tabako-bon.—Gold and black lacquer and silver mounts, decorated with ten medallions of landscapes . . . . . 19 *c*

1429. Saké bottle. A carved figure of a shōjō (see No. 213); decorated with red and gold lacs . . . . . 18 *c*

1430. Saké bottle. A similar figure supporting a large jar . . . 18 *c*

1431. Saké bottle. A carved figure of Ebisu (see No. 119), with a fishing-rod and fish; decorated with various coloured lacs . 18 *c*

1432. Kōgō.—Paulownia leaves, ferns, etc., in gold on red . . . 18 *c*

1433. Sagé-jū.—In four principal divisions, fitting together and held in place by grooves and the handle; decorated with landscapes on the sides and diapers in green lac, in imitation of cloisonné round the top and ends . . . . . 19 *c*

1434. Box in the shape of a figure leaning on a large saké cup, on which are inscribed characters signifying contentment . . 19 *c*

1435. Kō-dansu.—A cabinet of oblong form containing four drawers, one with a cover; the whole decorated within and without with a design of two intersecting diapers, one of Chidori on the waves, the other of autumn plants on a rich gyōbu ground, with handle and mounts of silver dragons. Said to have been made at Kyōtō by the lacquerer to the Emperor's court . . . 17 *c*

1436. Jisshu-kō-Bako.—With the various implements and articles, including the writing box, for the Perfume Game: in three compartments. Decorated with open and closed fans in gold and coloured takamakiyé on large grained nashiji. The rivet of the fans in silver . . . . . 17 *c*

1437. Wall tablet ornamented with a bow and arrows in arrow case in gold and coloured lacquers on black: with the kakīpan of Ritsuo . . . . . 18 *c*

PART IV.

Objects in Metal.

DIVISION A.

Swords and Sword Mounts.

Swords.

THE Japanese sword claims the attention of the collector, not only for the variety of customs of a more than usually interesting character which ceremonies and fashion have connected with it, but also on account of the attention which every part of it has received at the hands of the artists in metal-work. Whilst its blade for temper and keenness stands unrivalled, the decorative treatment which has been bestowed upon what is termed its furniture cannot be surpassed for variety or ingenuity. The various metals, too, which have been employed, and the numberless changes in them which the artisan has effected by alloys and surface pickling, have called forth the admiration of the metallurgists of every country.

The wearing of the sword was a privilege to which only those of a certain rank attained, and as fashions have existed for several hundred years by which not only two swords were worn, but their colour and form varied upon different occasions, it is not surprising that a large number have come down to us. An edict was passed in 1877 forbidding in future the wearing of swords, and it is calculated that not less than two millions of people then laid down

PLATE XXXI.

OBJECTS IN METAL.

Four Swords.

1. No. 1480. *2.* No. 1481. *3.* No. 1494. *4.* No. 1487.

1
2
3
4

for ever a weapon which a few months before they would less willingly have parted with than with their lives.

Amongst the various kinds of swords are *tachi*, the slung sword or large sabre; *katana* and *wakizashi*, the pair of usually worn swords, one three and the other about two feet in length; and the *aikuchi*, or dagger without a guard.

The furniture of the sword consists of the scabbard (*saya*), the hilt (*tsuka*), the ferule (*fuchi*), which surrounds it, the pommel (*kashira*), the guard (*tsuba*), a knife which is inserted in the scabbard, with its handle (*kozuka*), a skewer (*kōgai*), and a cleat (*kurikata*) on the scabbard for the *sageo*; there is also the ferule at the end (*kojiri*), and small ornaments at either side of the hilt (*menuki*).

1479. KATANA.—With stamped leather sheath, and the tsuba and mountings in champlevé enamel . . . . . 16 *c*

1480. WAKIZASHI.—With sheath of cherry wood, with tsuba and ornaments of champlevé enamel . . . . . 17 *c* *Illustrated on Plate* 31, *No.* 1.

1481. WAKIZASHI—The scabbard of rattan, the mountings of champlevé enamel . . . . . 17 *c* *Illustrated on Plate* 31, *No.* 2.

1482. AIKUCHI.—The scabbard and mounts of ivory, with cloisonné decorations . . . . . 17 *c*

1483. WAKIZASHI.—Scabbard red and black lac, imitating wood grain; mounts shibuichi, with quails and millet seed in various metals; fuchi signed Issai Tōméi. Blade signed Kanéyasu of Mino . 18 *c*

1484. WAKIZASHI.—Black lacquer scabbard imitating wood grain, decorated with fish, crabs, etc.; mounts of various metals, with designs of lobsters; tsuba, with kiri crests on nanakoji. Kozuka and kōgai depicting battle scenes, and signed Gotō Mitsuyo . . . . . 18 *c*

1485. WAKIZASHI.—Black lac scabbard imitating the bark of a tree, ornamented with a snake in shibuichi, and bronze mounts, with various coloured cloisonné. The tsuba, kozuka, and fuchi-kashira of iron and enamels. *s.* Hirata (Dōnin) . . . 17 *c*

1486. AIKUCHI.—Scabbard black lac, mounts silver and shakudō with design of Fuji-san, a dragon, and a Shishi; the tsuba of mokumé . . . . . 18 *c*

Illustrated on Plate 31, *No.* 4. 1487. AIKUCHI.—Scabbard of wood carved with plum-blossoms, *s.* Masatsugu; the mounts shibuichi, incised with plum-blossom, *s.* Gotō Hōkiō Ichijo. Kozuka, with wooden handle with perforated ivory panel . . . . . 19 *c*

1488. KAZARITACHI.—Dress sword. Scabbard of Nashiji lac, decorated with Tokugawa crests in gold. Mounts of shibuichi, with crests in bronze on nanakoji. *s.* Yukimitsu . . . . . 19 *c*

[Nanakoji is the name given to a surface worked into small dots in imitation of fishes' roe. It was much affected by the Gotōs.]

1489. WAKIZASHI.—Short sword, mounted with iron; hilt, shark skin (samegawa) (see No. 1011); sheath, snake skin lacquered; tsuba, iron; monkey watching a butterfly, by Jukō; Kozuka handle, a monkey, by Sunagawa Masanori, after a drawing by Tsu Jimpo, dated 1788; kozuka blade by Kuniteru; kurikata and menuki, monkeys; kojiri, dragon and plant . . . . . 18 *c*

1490. WAKIZASHI.—Short sword, decorated with metal ornaments of fishes and shells. Sheath, lacquer imitating stone; tsuba, a lobster on nanakoji, by Konkwan; fuchi-kashira by Shōzui; kozuka blade by Kanémitsu; Kozuka handle and kōgai by Yasukuni . . . . . 18 *c*

1491. KATANA.—A sabre, decorated with a silver dragon, views of Fuji, etc. Sheath, black lacquer, with silver mountings; kozuka by Osaki Gengobei . . . . . 19 *c*

1492. A miniature sword; the sheath of black lacquer, and the hilt of metal and shark skin (Samegawa). (See No. 1011) . . 19 *c*

1493. A pair of swords in scabbards of rubbed and lacquered shark skin (Samegawa-nuri). Signed Sukesada of Bizen . . . 18 *c*

1494. A short sword signed Toshiharu, with a sheath ornamented with maple and other leaves of various coloured lacs; the tsuba, etc., of bronze; the kozuka signed Nagatsugu . . . . . 18 *c*

Illustrated on Plate 31, *No.* 3.

1495. A large sword in a lacquer and leather scabbard. The mountings of shibuichi, with plum-blossoms, spider's web, etc. *s.* Katsuko . . . . . 18 *c*

Swordmounts—Tsubas.

1506. Shakudō.—Dragons in clouds in relief on nanakoji . . . 19 *c*

1507. Iron. Kanzan, Jittoku, and tiger in relief. *s.* Chokuzûi . . 18 *c*

1508. Iron. Children watching a cock fight; in relief. *s.* Eishō . . 19 *c*

1509. Copper. A procession of rats; incised and incrusted with various metals. *s.* Jogetsusai Hiroyoshi . . . . . 18 *c*

1510. Iron. Children, butterflies, an ox, and flowers, incrusted in various metals. *s.* Mitsukuni . . . . . 18 *c*

1511. Iron. A pair; war fan and whip in various metals . . . 19 *c*

1512. Iron. Chinese sages in various metals . . . . . 19 *c*

1513. Iron. Narihira gazing at Fujisan . . . . . 19 *c*

1514. Iron. Shaka, and creeping plants in copper . . . . 19 *c*

1515. Sentoku.—Herons on a lotus pond incrusted in silver. *s.* From a design of Joki by Ōtsuki Mitsuhiro . . . . . 18 *c*

[Sentoku is a soft yellow bronze, of which the component parts are about 72 per cent. of copper, 13 per cent. of zinc, 8 per cent. of tin, and 6 per cent. of lead.]

1516. Sentoku pierced.—Daruma. *s.* Shōzui . . . . . 18 *c*

1517. Sentoku.—A Corean hunter about to loose his hawk at a crane. *s.* Hozui . . . . . 18 *c*

1518. Iron pierced. A shrine supported by two dragons . . . 18 *c*

1519. Iron. Cranes on shakudō . . . . . 19 *c*

1520. Shakudō.—A flower carriage in relief on nanakoji . . . 18 *c*

1521. Sentoku.—Kanzan and Jittoku incised. *s.* Issandō Jōi . . 18 *c*

1522. Sentoku.—Cryptomeria trees and stream, in relief. *s.* Shŏchi-kudō Nagahiro . . . . . 18 *c*

1523. Sentoku.—The thunder god (see No. 111) frightening a coolie. *s.* Hamano Kōzui . . . . . 19 *c*

1524. Iron. Cherry blooms, incrusted in gold and silver. *s.* Ōmori Hidemitsu . . . . . 18 *c*

1525. Sentoku.—A Chinaman on an elephant watching a waterfall; incrusted in shakudō. *s.* Shōzui . . . . . 18 *c*

1526. Sentoku.—Plum bloom in relief. . . . . 18 *c*

1527. Iron. A flight of cranes in gold . . . . . 18 *c*

1528. Iron. A pair, with battle scenes in perforated work, gilt, and inlaid. *s.* Sōheishi Niudō Sōten, of Hakone, Ōmi . . . 18 *c*

1529. Iron. Kwan-u (see No. 266), chased and incrusted in shakudō, copper, etc. *s.* Senhosai, dated 1848.

1530. Iron. Convolvuli, incrusted in brass . . . . . 19 *c*

1531. Sentoku.—Gentoku, Kwan-u, and Chōhi, in a peach garden (see No. 266); incised and incrusted in shakudō. *s.* Kuzui . 18 *c*

1532. Sentoku.—Daikoku posing as the god of the winds (see No. 119); incrusted in shakudō. *s.* Hiroyasu . . . . 18 *c*

1533. Sentoku and Shibuichi.—A fisherman at work by moonlight with cormorants; incrusted in shakudō, copper, gold, and other metals. *s.* Hiroyoshi . . . . . 18 *c*

1534. Iron. With pierced design of cherry spray . . . . 18 *c*

1535. Brass. With kiku and mantis on imitation of basket work . . 18 *c*

1536. Shibuichi.—Kappa (see No. 244) with a hat, in a shower of rain; on the reverse, cherry bloom falling . . . . 18 *c*

Swordmounts—Fuchi-kashiras.

1567. Shakudō.—Gilt dragon in relief on nanakoji . . . . 18 *c*

1568. Shakudō.—Carpenters at work; in various metals on nanakoji . 18 *c*

1569. Shakudō.—Shaka on an ox, a sickle, and bundle of firewood, on nanakoji. *s.* Renjō . . . . . 18 *c*

Swordmounts—Menukis.

1580. A pair, in the shape of masks of the goddesses of mirth in silver. *s.* Shozui . . . . . 18 *c*

Swordmounts—Kozukas.

1581. Iron. Heron on tree, in silver . . . . . 17 *c*

1582. Iron. Geese and reeds, in copper and silver, etc. . . . 17 *c*

1583. Iron. Shells in gilt and shakudō . . . . . 17 *c*

1584. Iron. A dragon . . . . . 17 *c*

1585 Iron. Peony flower . . . . . 17 *c*

1586. Iron. Chinaman and tiger . . . . . 17 *c*

1587. Iron. The Seven Sages of the Bamboo Grove . . . 17 *c*

1588. Iron. Oxen . . . . . 17 *c*

1589. Iron. An arrow to which a despatch has been affixed and sent; silver and gold . . . . . 18 *c*

1590. SENTOKU.—Birdcatcher . . . . . 18 *c*

1591. Red copper. Shells . . . . . 18 *c*

1592. SENTOKU.—A crane flying to a stream . . . . . 18 *c*

1593. Red copper. Long arms and long legs. (See No. 200) . . 18 *c*

1594. SENTOKU.—Incised diapers . . . . . 18 *c*

1595. SHIBUICHI.—Daikoku and Ebisu as New Year's dancers. (See No. 119) . . . . . 18 *c*

1596. SHAKUDŌ.—Fan, in relief, on nanakoji . . . . . 18 *c*

1597. Iron. Snail on bean pod, in shibuichi, shakudō, and silver . 18 *c*

1598. SHAKUDŌ.—Hawk on a tree in relief, and incrusted in various metals on nanakoji. *s.* Munéaki . . . . . 18 *c*

1599. Copper. Arrows, in relief, on mottled ground . . . . 18 *c*

1600. SHAKUDŌ.—Fujisan amidst clouds with flying geese, on nanakoji 18 *c*

1601. Iron. An insect . . . . . 18 *c*

1602. Iron. Peony and bird; silver and gilt . . . . . 18 *c*

1603. Shakudō.—Crane and temple entrance (Torii); shakudō on nanakoji . . . . . 18 *c*

1604. Shakudō.—Cock, rat, and rice-pods, on nanakiji. *s.* Bairinsai . 18 *c*

1605. Shibuichi.—Fish and seaweed. *s.* Tomonaga . . . . 18 *c*

1606. Sentoku.—Rabbit and moon . . . . . 18 *c*

1607. Shibuichi.—Tōba and boy, in various metals . . . . 18 *c*

1608. Shibuichi.—Shōki (see No. 218) as a Rakan or Saint, emitting demons from a gourd. *s.* Hosetsusai Shōju . . . . 18 *c*

1609. Shibuichi.—Cluster of shells on nanakoji. *s.* Hidetoki . . 18 *c*

1610. Sentoku.—Torii. *s.* Nara Toshimitsu . . . . . 18 *c*

1611. Shakudō.—A Rakan. *s.* Sekijōken Motonari . . . . 18 *c*

1612. Shibuichi.—A sage followed by a boy with a roll, crossing a bridge. *s.* Hironaga . . . . . 18 *c*

1613. Shakudō.—A tortoise . . . . . 18 *c*

1614. Shakudō.—A bird-catcher with pole, on nanakoji . . . 18 *c*

1615. Sentoku.—Sparrow, and basin, and cage . . . . . 18 *c*

1616. Shakudō.—Shi-shi, on nanakoji . . . . . 18 *c*

1617. Shibuichi.—Dragon amidst waves . . . . . 18 *c*

1618. Sentoku.—A gourd plant . . . . . 18 *c*

1619. Iron. Birds and willow tree . . . . . 18 *c*

1620. SHIBUICHI.—Mask, box, and flute . . . . . 18 *c*

1621. Copper. A festal scene with a caricature of the Gods of Good Fortune . . . . . 18 *c*

1622. SHIBUICHI.—Hotei, Daikoku, and Ebisu. *s.* Naokagé . . 18 *c*

1623. SENTOKU.—Waves. *s.* Teruhidé . . . . . 18 *c*

1624. Copper. Hotei, on nanakoji. *s.* Iwamato Konkwan. . . . 18 *c*

1625. Copper. Head of Oni pierced by a sword, on nanakoji . . 18 *c*

1626. SHAKUDŌ.—Children with snowball, on nanakoji. . . . . 18 *c*

1627. Copper. Rabbits . . . . . 18 *c*

1628. SENTOKU.—Swallows in rainstorm . . . . . 18 *c*

1629. Iron. Thunder and lightning . . . . . 18 *c*

1630. MOKUMÉ.—A bundle of bamboo shoots; gold . . . . . 18 *c*

1631. SHIBUICHI.—Fukurokuju. (See No. 119) . . . . . 19 *c*

1632. SHIBUICHI.—Nio. (See No. 19) . . . . . 19 *c*

1633. SHIBUICHI.—Sasaki Takatsuna crossing the Uji. (See No. 969). 19 *c*

1634. SHIBUICHI.—Dragon . . . . . 19 *c*

1635. Copper. Uzumé. (See No. 1) . . . . . 19 *c*

1636. Red copper and shibuichi. Dragon amidst waves . . . 19 *c*

1637. SHIBUICHI.—A Corean and monkey . . . . . 19 *c*

PART IV.

DIVISION B.

Miscellaneous Objects in Metal.

1668. Rouge case in form of a swordguard, decorated with plum blossoms, and bird in various metals in relief on gilt ground . 19 *c*

1669. Sumi-tsubo and Niku-iré.—Cases for ink and inkpad, of brass and silver, with lotus in relief . . . . . 18 *c*

1670. Mizuiré.—Bronze waterpot, in the shape of a saké jar; ornamented with Shōjōs (see No. 213) dancing, in different metals. *s.* Yoshinori . . . . . 19 *c*

1671. Yataté.—Portable inkstand; decorated with diapers in silver on iron, with a circular wood box for pad . . . . . 18 *c*

1672. Yataté.—Portable inkstand of copper; with autumn plants and butterfly incised and incrusted in gold and silver. *s.* Onigashima Okio. (Also under 658) . . . . . 19 *c*

1673. Silver ornament, with a perforated design of clouds, waves, cranes, and tortoise . . . . . 19 *c*

1674. Kōro.—Incense burner. Sentoku, sexagonal in form, incised with plant forms, and with six shakudō panels having flowers in relief . . . . . 19 *c*

1675. Panel with silver chain attached, with Daikoku and Ebisu in relief. A jeweller's touchstone with solid gold plaque in front. *s.* Kwansai . . . . . 18 *c*

1676. Mizuiré.—Bronze waterpot, in the shape of a dragon . . 18 *c*

1677. Waterpot, circular, bronze, with dragon and waves in relief . 18 *c*

1678. Okimono.—Bronze. Crane on a rock . . . . . 18 *c*

1679. Articulated lobster. Bronze . . . . . 19 *c*

1680. Hanging lamp in four pieces; bronze, decorated with creepers. *s.* Nakao Munésada . . . . . 18 *c*

1681. Kōro.—Incense burner revolving in a round outer case; perforated with plants and diaper pattern. Bronze . . . 18 *c*

1682. Sentoku.—Water kettle, incised with plants . . . . 19 *c*

1683. Pair of candlesticks in the form of cranes, on the back of tortoises, and holding lotus leaves in their beaks. Bronze . 18 *c*

1684. Okimono.—Kwannon on the trunk of a tree, with a dragon in the clouds; on a stand with four feet. Bronze. *s.* Jo-un . 18 *c*

1685. Incense burner in the shape of a Shishi; decorated with diapers damascened in gold and silver. . . . . 18 *c*

1686. Hanaiké.—Flower vase; decorated with Shishi in relief, and as handles. Bronze . . . . . 18 *c*

1687. Saké kettle with long spout; decorated with dragon in relief. Bronze . . . . . 18 *c*

1688. Abumi.—Pair of stirrups; decorated with plants and diapers inlaid in gold; the inside with shell and a dragon fly in perforated work. Iron . . . . . 18 *c*

1689. Group of tortoises. Bronze . . . . . 18 *c*

1690. Group of tortoises. Bronze . . . . . 18 *c*

1691. Articulated lobster. Iron . . . . . 18 *c*

1692. Shintō bell. Bronze . . . . . 18 *c*

1693. Pair of high candlesticks, with ash holders, in perforated work, with dragon. Bronze . . . . . 17 *c*

1694. Kōro.—Incense burner in the form of a seated Shishi . . 17 *c*

1695. Suzuri-bako.—Writing case with a Shishi in repoussé on the cover, lacquered in the interior with silver gyōbu, the inkstone carved with a mythical animal in the waves. Water vessel bronze . . . . . 19 *c*

1696. Small temple gong with a decoration of winged figures in the clouds, and stars in panels . . . . . 18 *c*

1697. Candlestick decorated with cranes and winged figures; the feet formed of demons' heads . . . . . 19 *c*

1698. Pair of candlesticks pierced with design of creeping plants . 18 *c*

1699. Hanaiké.—Flower vase hexagonal in shape, decorated with birds and plants, and a cicada as handle (? Chinese) . . . 18 *c*

1700. Hanaiké.—Flower vase of cylindrical form, with a ring decorated with a butterfly, plants, and three bands of key pattern . 18 *c*

1701. Pair of candlesticks pierced and decorated with kiri and plants. 18 *c*

1702. Kōro.—Pair of incense burners in the form of a cock and hen. 19 *c*

1703. Hanaiké.—Pair of flower vases with stands, on feet; carved with dragons by Shōkwaken . . . . . 18 *c*

1704. Hanaiké.—Flower vase of hexagonal shape with diamond pattern . . . . . 19 *c*

1705. Kōro.—Incense burners; a set of three carp with a stamped character signifying "dragon," and a phrase meaning "patience and perseverance" . . . . . 18 *c*

1706. Two bowls and saucers; decorated with Hō-wō birds, Kiri flowers, and diapers in various colours . . . . . 18 *c*

1707. Bowl; the interior of which is decorated with a Hō-wō surrounded with flowers and diapers, and the exterior with flowers and diapers, all in varied colours . . . . . 18 *c*

1708. Plate; decorated with a dragon and different coloured patterns . 18 *c*

1709. Pair of jars; decorated with flowers and diapers in various colours . . . . . 18 *c*

1710. Small dish; decorated with Shishi and diapers in various colours 18 *c*

1711. Okimono.—Brass. A landscape with sunrise; a peasant poling a boat, and passengers waiting at the ferry. *s.* Masachika . 19 *c*

1712. Bronze vase inscribed with characters signifying long life and good fortune. On three feet of elephant heads. *s.* Seimin . 18 *c*

1713. Bronze Kōro of a carp on a stand representing waves. *s.* Kamé of Nagasaki (a female artist) . . . . . 18 *c*

1714. Tea ceremony set . . . . . 19 *c*

1715. Bronze statue of Sutoku Tennō, Emperor of Japan (1124—1141), fully armed with bow, arrows, and sword. Inscribed Kamakura Ono Goroyemon; Kenchō Shichi Nen San Gatsuie. Made by Ono Goroyemon, of Kamakura, in the 3rd month of the 7th year of Kenchō (A.D. 1255), on a stand. (Query copy of the original.) . . . . . 18 *c*

Metal Workers.

PART V.

DIVISION A

Shrines (Zushis).

1764. Nashiji lac, with chased metal mounts, containing Amida seated on a lotus flower, and two attendants, one Maritchi on a boar, the other on a horse . . . . . 17 *c*

1765. Small black lac, with chased metal mounts, containing an illumination of Buddha on a blue ground and the Tokugawa crest . . 18 *c*

1766. Black lac with metal mounts, containing a carved wooden figure of Amida on a lotus . . . . . 18 *c*

1767. Nashiji lac in the form of a lotus bud containing two manifestations of Kwannon; in carved wood (see H. J. 45) . . . 18 *c*

1768. Black lac with doors back and front, disclosing three grains of rice, carved in the similitude of deities. From the Hamilton Palace Collection . . . . . 18 *c*

1769. Ivory, containing a figure of Buddha in gold. *s.* Riukei . . 18 *c*

PART V.

DIVISION B.

Hanging Pictures (Kakemonos).

1778. The death of Buddha, in colours, on silk . . . . . 18 *c*

1779. Buddhist deities, in colours, with gold ground, on paper . . 18 *c*

1780. Monkeys on a pine tree, by Sosen; in monochrome, on paper (1746—1821) . . . . . 18 *c*

1781. Monkeys on a maple tree, by Sosen, in monochrome, on paper (1746—1821) . . . . . 18 *c*

1782. Sparrows on a snow-covered tree; in monochrome, on paper . 18 *c*

1783. Sages playing draughts under a pine tree; monochrome, on paper 18 *c*

1784. Winter; ducks in a stream; monochrome, on paper . . . 18 *c*

1785. Flying geese, in colour, on paper . . . . . 18 *c*

1786. Birds-eye View of Yédo; with a key; in colours, on paper . . 18 *c*

1787. Daikoku and his bale, in colour, on paper. School of Hokusai . 19 *c*

1788. Cock and hen, in colours, on paper . . . . . 19 *c*

1789. A carp swimming, in colours, on paper . . . . . 19 *c*

1790. Kaminari and Fūten, the Thunder and Wind Gods, watching Buddha, in colours, on paper . . . . . 19 *c*

1791. Monkeys with horse. School of Sosen, in colours, on paper . 19 *c*

The Art Critics.

PART V.

DIVISION C.

Embroideries (Fukusas, etc.).

1821. FUKUSA: Pheasants and flowers; in gold and colours on blue silk 18 *c*

[A Fukusa is a square or oblong piece of embroidery used for covering a present.]

1822. FUKUSA.—Cock on drum, and hen; in gold and colours, on rose-pink silk . . . . . 18 *c*

1823. FUKUSA.—Ōshikio riding on a crane and holding a makimono (see No. 159); in gold and colours on blue silk . . . . 18 *c*

1824. FUKUSA figure and flowers, after a design by Bunchō; in white and colours on black silk . . . . . 19 *c*

1825. FUKUSA.—Hawk on a screen under a pine tree; in gold and colours on blue silk . . . . . 18 *c*

1826. FUKUSA.—Shiba Onko breaking the jar (see No. 280); in gold and colours on blue silk . . . . . 18 *c*

1827. FUKUSA.—Butterfly dancers, a drum, tent, etc.; in gold and colours on blue silk . . . . . 18 *c*

1828. FUKUSA.—Shōjō and Saké jar (see No. 213); in gold and colours on blue silk . . . . . 18 *c*

1829. FUKUSA.—Chinese figures on a bridge; in gold and colours on rose-pink silk . . . . . 18 *c*

1830. Fukusa.—A drum, tent, maple tree, etc.; in gold and colours on pale blue silk . . . . . 18 *c*

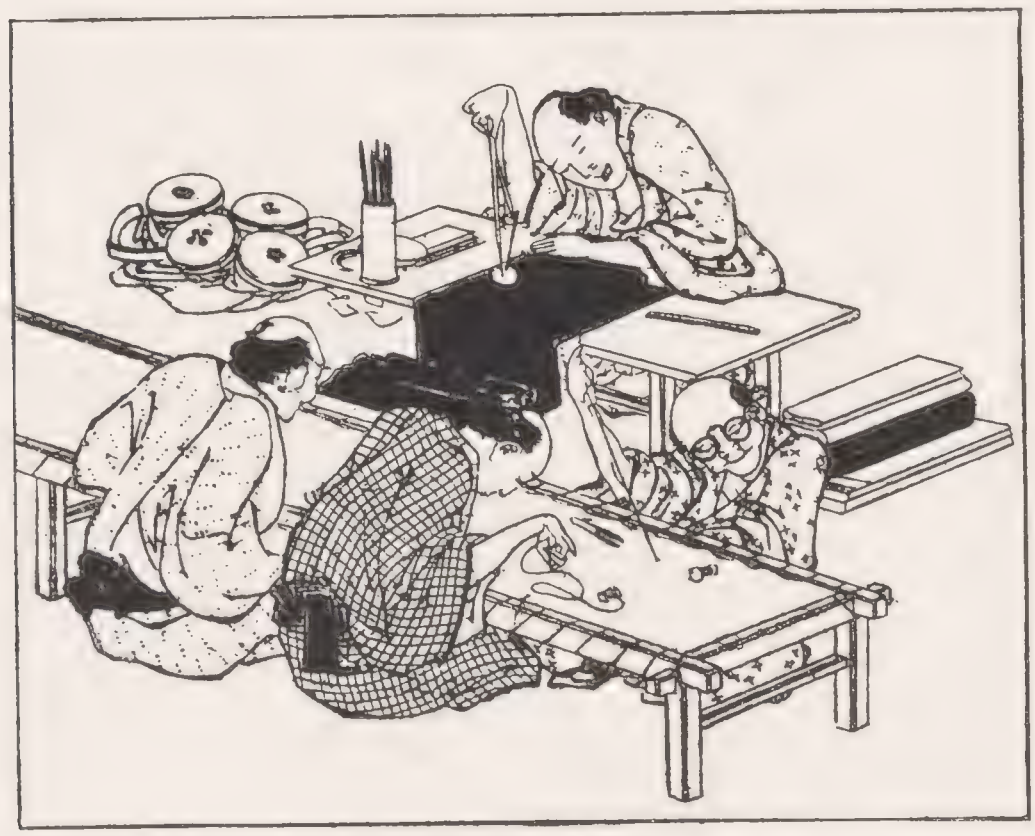
1831. Fukusa.—Cranes by a stream; in white and colours on blue silk . 18 *c*

1832. Fukusa.—A Shintō temple at Sumiyoshi, near Ōsaka, in various coloured threads on blue silk . . . . . 18 *c*

1833. Fukusa.—Painted and embroidered with chō-noshi (a paper folded in the form of a butterfly and a symbol of a complimentary present), pine, bamboo, plum, cranes, tortoise, and diapers, in various colours . . . . . 19 *c*

1834. Piece of silk embroidered with flowers of various colours . . 19 *c*

1835. Silk pocket wallet (Kwaichū), with metal clasp, embroidered with plants and flowers in various colours . . . . . 18 *c*



Embroiderers at Work.

PLATE XXXII.

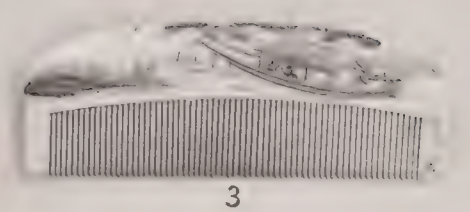
COMBS.

1. No. 1879. *2.* No. 1899. *3.* No. 1856. *4.* No. 1863.

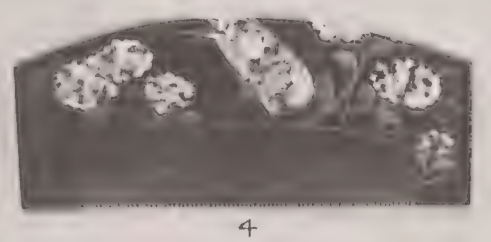
5. No. 1881. *6.* No. 1871. *7.* No. 1885. *8.* No. 1894.

1

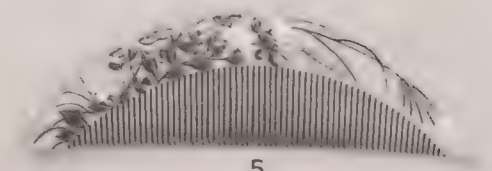
2



3

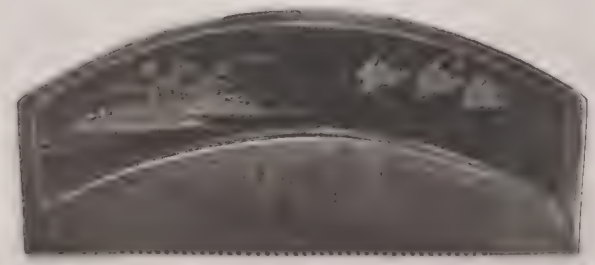


4



5

6



7

8

PART V.

DIVISION D.

Combs (Kushis) and Hairpins (Kanzashis).

Combs.

1856. Ivory : with a wood and malachite stand, decorated with flowers and birds in gold lac and mother-of-pearl, and clouds in perforated work. *s.* Giokusai, sealed Toku . . . . . 18 *c*

Illustrated on Plate 33, No. 3.

1857. Ivory : a peacock and hen under a pine tree . . . . . 19 *c*

1858. Tortoiseshell : cherry bloom in gold and silver lacquer . . . 18 *c*

1859. Lacquer : peony and iris flowers in gold . . . . . 18 *c*

1860. Lacquer : a pair, kiku flowers in gold . . . . . 18 *c*

1861. Lacquer : artists' seals in gold and colours. *s.* Banreisei . . 18 *c*

1862. Lacquer : faggots and a saké bottle beside a waterfall . . . 19 *c*

1863. Lacquer : birds, flowers, and figures in gold and coloured lacs, and pearl on black . . . . . 19 *c*

Illustrated on Plate 32, No. 4.

1864. Lacquer : open and closed books on a grass-sown ground, in gold and colours, with incrusted coral on a black ground . . . 18 *c*

1865. Lacquer : carp in a stream . . . . . 19 *c*

1866. Lacquer : landscapes and plum trees in gold and black . . . 19 *c*

1867. Lacquer : sparrow and bamboo on gold lac and incrustations of shell, coral, etc. . . . . 18 *c*

1868. Lacquer ; a fan, pouch, ivory netsuké, and coral ojimé, incrusted on gold . . . . . 19 *c*

1869. Lacquer : diapers, in gold on black . . . . . 19 *c*

1870. Lacquer : birds on a cherry tree in gold . . . . . 18 *c*

Illustrated on Plate 32, No. 6. **1871.** Ivory : wistaria in gold, and coral incrustations . . . . 19 *c*

1872. Black lac : chrysanthemums, etc., in gold . . . . . 19 *c*

1873. Gold lac : chrysanthemums in relief . . . . . 18 *c*

1874. Tsuishu lac : landscapes carved in relief over diaper ground . 18 *c*

1875. Ivory, stained red : leaving decorations in white . . . 19 *c*

1876. Ivory, stained red : leaving decorations of birds, bamboos, etc., in white. *s.* Yoshio . . . . . 19 *c*

1877. Black lac : peony flowers and Shishi, inlaid with mother-of-pearl 18 *c*

1878. Gold lac : cranes flying towards moon . . . . . 19 *c*

Illustrated on Plate 32, No. 1. **1879.** Ivory : Ho flying over kiri tree in pierced work. *s.* Ikko . 18 *c*

1880. Gold lac : basket of shell fish and duck in raised work . . 19 *c*

Illustrated on Plate 32, No. 5. **1881.** Ivory : encrusted with flowers in mother-of-pearl and stained ivories . . . . . 19 *c*

1882. Gold lac : landscape of Daijōji (Monastery) of Kaga . . . 19 *c*

1883. Ivory : Kiri crest, in pierced work, traced with gold . . . 19 *c*

1884. Ivory : peaches, etc., in gold lac. *s.* Kousai . . . . 19 *c*

PLATE XXXIII.

VARIOUS LACQUER AND IVORY PIECES.

1. No. 2055. *2.* No. 1309. *3.* No. 1856. *4.* No. 334.

1

2

4

3

1885. Tortoiseshell: flight of birds and landscape etched on a glass panel . . . . . 18 *c* *Illustrated on Plate 32, No. 7.*

1886. Gold lac: a set of three hair ornaments; flight of cranes in relief on each. *s.* "Riugiokusai" . . . . . 19 *c*

1887. Wood: with gold lac border, pierced with a landscape, and figures crossing a bridge. *s.* "Kajikawa" . . . . . 18 *c*

1888. Gold lac: the Sennin "Tekkai" exhaling a dwarf (see No. 149). *s.* "Yaasan" . . . . . 19 *c*

1889. Gold lac: Chinese sages in bamboo grove. *s.* "Tenmin" . . 10 *c*

1890. Deer horn, carved . . . . . 18 *c*

1891. Wakasa lac: chrysanthemums in gold relief . . . . . 19 *c*

[In Wakasa lac the pattern is made by impressing upon a soft paste such things as leaves of trees. When hard these are removed, and the impressions are filled with various materials which show the design. (See Burlington Fine Arts Cat., p. lix.)].

1892. Ivory: creeping plant in gold relief. *s.* "Kajikawa" . . . 18 *c*

1893. Dark ivory: flowers carved in mother-of-pearl in relief, and a poem incised. *s.* "Kokugai" . . . . . 18 *c*

1894. Various designs: rabbits, flowers, waves, etc., in gold and coloured lacs . . . . . 18 *c* *Illustrated on Plate 32, No. 8.*

1895. Gold and brown lac: plum flower and leaves in high relief . .

1896. Black lac: pheasant, flowers, and male figures in coloured shell, inlaid, and millet in gold . . . . . .

1897. Green lac: butterflies in gold . . . . . .

1898. Black lac: flowers and arabesques in red . . . . . .

1899. Tortoiseshell frame, with ivory panel; Kiri badge and creepers in gold relief . . . . . 18 *c* *Illustrated on Plate 32, No. 2.*

1900. Dead gold lac: weeping willow and small birds in gold relief .

1901. Gold lac : two male and a female figure in gold relief. *s.* "Shōrin" 19 *c*

Illustrated on Plate 32, No. 3. **1902.** Ivory : boat and other devices, in gold lac. *s.* "Yanagawa" . 18 *c*

1903. KUSHIDAI.—Combstand, in the form of a stage for the *Nō* dancers, in natural wood ; decorated on the front with pine, plum, and bamboo, and on the back with a summer house in a garden ; all in gold lac . . . . . 19 *c*

Hairpins (Kanzashis).

1934. KŌGAI : tortoiseshell ; gold and stained ivory . . . . 19 *c*

1935. KŌGAI : black lac ; landscapes in gold . . . . . 19 *c*

1936. Wood : gold lacquered ; in the shape of a bamboo stem, with a shell in shakudō for the head . . . . . 17 *c*

1937. Wood : lacquered in gold, with an ivory peony flower for a head . 18 *c*

1938. A pair : wood, lacquered in gold, in the shape of a bamboo leaf and stem . . . . . 18 *c*

1939. Wood : gold lacquered ; in the shape of a lily leaf, with flowers . 18 *c*

1940. Wood : gold lacquered ; in the form of an Aoi plant, with leaves 18 *c*

1941. Wood : gold lacquered ; with a head of ivory, wood, and bamboo 18 *c*

1942. Tortoiseshell with kiku flower, gold lacquered ; with a head of a bird flying across the moon . . . . . 18 *c*

1943. Shakudō : with kiku in gold lac ; and as a head a silver ball, with a sparrow and bamboo in perforated work . . . . . 18 *c*

1944. Shakudō : with a shibuichi head in the shape of a badger . . 18 *c*

PLATE XXXIV.

LACQUER.

Comb Stand (Kushidai), No. 1177.

1945. Iron : with kiku in gold inlay, and a head in the shape of a frog on a lotus leaf . . . . . 18 *c*

1946. Iron : with kiku and diapers in gold inlay ; with a shakudō head representing the tea-kettle changing into a badger . . . 18 *c*

[A favourite subject. A priest had a kettle, which sprouted out with a badger's head, legs, and tail. Considering it uncanny, he sold it to a tinker, who, after making a fortune from exhibiting it, returned it to the Temple, where it received saintly honours. (H. J. 76.)]

1947. Wood : with plum blossom in gold lac, and with head in the shape of an egg-plant . . . . . 19 *c*

A Lady's Toilet.

PART V.

DIVISION E.

Miscellaneous Articles in Wood.

1968. Stickholder of bamboo, containing a number of small splints of bamboo used for gambling. The holder carved with Chinese sages, etc. . . . . 18 *c*

1969. SUZURI-BAKO.—Writing box, carved with the hundred horses . . 18 *c*

1970. Box in the shape of a boat, laden with the various attributes of the Gods of Good Fortune (*e.g.*, a bag, fan, rat, mallet, roll, key) (see No. 119), carved in ivory. *s.* Ippōsai . . . . . 18 *c*

1971. Stand, with four legs of Chinese design, carved with a dragon, kirin, and kiku flowers . . . . . 19 *c*

1972. Box, carved with a peacock on the lid, and horses on the sides; the edges with plant design in gold on black lac . . . . . 19 *c*

1973. Box, carved with a Chinese landscape and conventional floral designs (? Chinese) . . . . . 19 *c*

1974. BON.—Tray in the shape of a mat, carved with a lake scene; the handle decorated with a dragon in gold and red lacquer . . 18 *c*

1975. Clock case, in the shape of an Inrō, containing a small clock; carved on the outside with an octopus and Daruma (see No. 169) 18 *c*

PLATE XXXV.

LACQUER.

Okimono (Shoki riding on a Shishi), No. 1977.

1976. Kōro.—An Oni imitating Goshisho (see No. 287), and holding up a box which is surmounted by a Shishi ; wood, on a stand, in gold and coloured lacs . . . . . 18 *c*

1977. Shōki (see No. 218), riding on a Shishi, in gold and coloured lacquers on wood. The Shishi painted and decorated with flowers in mother-of-pearl, by Ritsuō . . . . . 18 *c*

Illustrated on Plate 35.

1978. Stickholder, bamboo, carved in incised work with the thirty-six poets . . . . . 19 *c*

1979. Fu-bako.—Black carved despatch box, with a temple drum behind a screen, in mother-of-pearl, ivory, etc. ; the sides decorated with wave patterns . . . . . 19 *c*

1980. Jū-kōgō.—Perfume game, nest of four boxes, the top one containing ten smaller and the next six boxes for perfumes ; the boxes decorated with grasses and insects in lacquer, mother-of-pearl, ivory, gold, and silver . . . . . 18 *c*

1981. Cabinet, with togidashi lac panels to doors, containing eight drawers, of which the fronts are of different kinds of lacquer. Signed Takuunsai . . . . . 19 *c*

1982. Suzuri-bako.—Writing box ; of cryptomeria wood, decorated on the lid with a temple gardener sweeping up blossoms, in colour ; also a poem comparing the falling blossoms to snow, by Kakuriō Yaishi ; the interior decorated with flowers, trees, etc., in coloured lacquers . . . . . 19 *c*

Illustrated on Plate 36.

1983. Fu-bako.—Despatch box of brown wood, with blackbirds pairing on the trees, plum-trees and ginseng in blossom, in mother-of-pearl, ivory, tortoiseshell, coral, and takamakiyé lac ; on the interior labourers resting and heating saké . . . . . 19 *c*

1984. Suzuri-bako.—Writing box of similar design ; on the exterior and on the interior a state carriage (kago), with the Tokugawa crest on the silver water vessel . . . . . 19 *c*

1985. A box on feet, the lid deeply carved with a cloud dragon holding the sacred gem . . . . . 18 *c*

1986. MAMORIBUKURO.—A box in the shape of the lucky bag, carved with a dragon on both sides (? Chinese) . . . . . 18 *c*

1987. KO-DANSU.—Cabinet of teak, carved with peony flowers on all sides, with drawers, doors, and mountings of silver chased with a similar ornamentation . . . . . 18 *c*

1988. FUSHI-BAKO.—Powder box, carved in imitation of basket work, with birds and insects inlaid in mother-of-pearl . . . . . 19 *c*

1989. Miniature samisen, or guitar, with kiku in gold lacquer . . . . 19 *c*

1990. Bamboo box, decorated with wistaria on gold lac; on the inside creeping plants in gold, on nashiji . . . . . 19 *c*

1991. KŌGŌ.—Perfume box; a flight of chidori in gold lacquer and incrusted mother-of-pearl . . . . . 18 *c*

1992. Pair of bamboo vases with handles, mounted in metal on a bronze stand, the decoration around the vases being in gold lacquer, with various subjects to match the metal ornaments which are by different artists of the 17th and 18th centuries—namely, on one vase Kugutsumé Kaneko, famous for her marvellous strength; she is here depicted stopping a runaway horse, by merely stepping on his halter as he passes (see H. J. 136). Dragons by Gotō Unjō and Renjō, Mitsunari, Mitsufusa, Ichiju and Toshishigé; cranes by Sōmin; demons wrestling by Hidékuni; dancer by Mitsutaka; plum by Nobutoki; tigers by Gotō Enjō and Mitsuyoshi; snail and plants by Konkwan; birds by Nobutoki and Mitsuyuki; Mantis by Gotō Ichijō; warriors by Hidékuni, Yoshiteru, and Toshinari; Ebisu in jinrikisha by Chikanobu. On the other vase Ōye-go about to lift a huge rock. Dragons by the Gotō Ichijū, Yūjō, and Enjō; birds by Yoshinari, Seizui, and Mitsutaka; Corean lion

PLATE XXXVI.

LACQUER.

Writing Case (Suzuri-bako), No. 1982.

by Mitsufusa ; wild boars by Hidéyuki and Kunimitsu ; deer by Chikanobu ; ox by Hidékuni ; fox by Zuiō ; wild boar, monkey, and deer, by Toshinari ; men and wild boar by Toshishigé ; Daikoku and Ebisu by Chikanobu ; soldier by Hidékuni ; fox by Mitsuari ; horse by Gotō Renjō ; Bishamon by Sōmin ; deer and wild boar by Masatoki ; and rabbit by Yoshishigé. Mounted in the 19th century.

1993. Circular box in the shape of a drum, on which the Thunder god (see No. 111) is resting and smoking. His drumsticks, tobacco pouch, and lightning are beside him. By Menko at the age of 75. 19 *c*

PART V.

DIVISION F.

Miscellaneous Articles in Ivory.

2023. Fudétaté.—Brush holder; Hotei with children wheeling a basket of flowers; in coloured ivories and mother-of-pearl . . . . 19 *c*

2024. Brush holder; incised with a figure of a goddess in the clouds with various attendants (? Benten and her sons). . . . . 19 *c*

2025. Brush holder; carved with a pine tree, and children in gold lac . . . . . 19 *c*

2026. Brush holder; decorated with landscapes in gold lac, and incrusted with cranes and plum tree in mother-of-pearl. *s.* Kwanyōsai Kōgioku . . . . . 19 *c*

2027. Nafuda-iré.—Card case with a view of the lotus lake at Tōkyō called Shinobazu, on one side, and birds, insects, and plants on the other; in gold lac and mother-of-pearl . . 19 *c*

2028. Card case; with episode of Sasaki Takatsuna crossing the Uji (see No. 969), in low relief on one side, and on the other cranes and flowers in gold lac and mother-of-pearl . . . 19 *c*

2029. Bon.—Tray carved to imitate basketwork, decorated with shells in gold lac, mother-of-pearl, wood, and ivory . . . 19 *c*

2030. KENBIO.—Miniature screen illustrated on one side with the Seven Sages of the Bamboo Grove, and on the other with children playing with an elephant; the stand carved with a dragon and plants. *s.* Hōjō . . . . . 19 *c*

2031. Small cabinet with three drawers and door; decorated with autumn plants and insects in various coloured lacquers and with metal ornamentations . . . . . 18 *c*

Ivory Boxes.

2052. Box; decorated with figures in relief, flowers, and insects, in gold and coloured lacs and encrusted shell. . . . . 19 *c*

2053. KŌGŌ.—Perfume box; decorated with flowers and insects in gold lac and shell, with a metal plate on the cover, on which is shown a Samurai and his attendants . . . . . 19 *c*

2054. Perfume box; decorated with diapers in gold lac . . . . 19 *c*

2055. Perfume box in the shape of the cap used by the *Nō* dancers (see No. 988); decorated with various diapers in lacquer . . 18 *c* *Illustrated on Plate 33, No. 1.*

2056. Perfume box in the shape of a long-tailed tortoise; decorated in gold and coloured lacquer . . . . . 18 *c*

[The tortoise (Kamé) is one of the four sacred supernatural creatures. It attains a tail when five hundred years old, and so is an emblem of longevity. The tail is in reality a growth of a parasitic weed. (H. J. 62.)]

2057. Perfume box, containing three small boxes; decorated with four of the six poets (see No. 195), cherry flowers, poems, and shells in gold and colours . . . . . 19 *c*

2058. Perfume box, containing three small boxes; decorated with cherry bloom, cards for poems, and despatch box, in gold and brown lac, metal, ivory, etc. . . . . 19 *c*

2059. Perfume box, containing four small boxes; decorated with figures under a pine tree in gold, colours, and inlay of pearl . . 17 *c*

2060. Perfume box, containing two small boxes; decorated with various plants in gold and red lac . . . . . 18 *c*

2061. Jū-kōgō.—Nest of perfume boxes; decorated with a picture of a nobleman on a balcony, plum-blossom, kiku, and diapers in gold lac . . . . . 19 *c*

2062. Nest of perfume boxes; decorated with the "Shōchikubai" (see No. 682) in gold lac . . . . . 18 *c*

2063. Oblong matchbox; decorated with insects incrusted in mother-of-pearl and glass, with stand. *s.* Hakushūsai . . . 19 *c*

2064. Set of three fan-shaped boxes; decorated with insects inlaid in mother-of-pearl, etc. . . . . 19 *c*

2065. Kōgō in the form of a musical instrument (Kōtō) decorated with gold lac . . . . . 18 *c*

PLATE XXXVII.

LACQUER.

1. Top of Kodansu, No. 1265.

2. Top of Kodansu, No. 676.

3. Top of Kodansu, No. 672.

1

2

3

PART V.

DIVISION G.

Miscellaneous Articles in other Materials.

2085. Two shells, in case, lacquered on the inner side of one with a figure of Daikoku, being titillated by a rat crawling up the inside of his arm, on the other by a rat on a daikon . . . . . 18 *c*

2086. Bamboo flute, decorated with birds and flowers in gold, on black lac 18 *c*

2087. Bakumakura.—A pillow of red plaited bamboo, the ends lacquered and decorated with a Baku, and nanten plants, and with the crest of the Shinjō family, in gold on black. . . . . 19 *c*

[Baku is so-called from the Sloth.]

2088. A gourd in four divisions, ornamented with butterflies and chrysanthemums in various coloured lacquers. *s.* Yukinobu . . . 19 *c*

2089. Model of a Buddhist temple: brass. (? Chinese) . . . . . 19 *c*

2090. Metal staff, with cord (Jitté), carried by watchman in the feudal times, and which was slung and twisted round the neck of malefactors; decorated with Paulownia crest in brass . . 18 *c*

2091. Katānakaké.—Sword rack, with shelf and drawers, in natural wood, decorated at ends, in gold coloured lacs, with a moon, sparrows, cranes, pine trees, kiku, butterfly, and hagomoro (a feather garment worn by fairies), hanging on the branch of a pine, with Fujisan in the distance, all being symbolical of peace, happiness, and long life; the metal handles to the drawers, etc., being fashioned as flute, drum, bell, cap, and mask box . . 18 *c*

2092. Sword rack, decorated with pine and plum trees on diapers, in gold and black lacquer . . . . . 18 *c*

2093. Miniature mask (men) of a deity, lacquered in gold and painted in colours, with a mask box (menbako), decorated with diapers and Kiri crest, in gold and black. A copy of an old box. *s.* Shūgetsu . . . . . 19 *c*

2094. SAKEIRÉ.—Saké jar. A figure of a Shōjō (see No. 213), holding a cup with an inscription signifying "Long life" in gold on red lacquer . . . . . 19 *c*

2095. Wall bracket of Foochoo lacquer, in the shape of a kiku flower, decorated with chased peony flowers on a key pattern . . 19 *c*

2096. A sailing boat, in tortoiseshell . . . . . 19 *c*

2097. A jinrikisha, or hand-drawn carriage, in tortoiseshell . . . 19 *c*

2098. Tortoiseshell tobacco box, decorated with the Imperial and other crests in gold lac . . . . . 18 *c*

2099. A tea ceremony set, consisting of five Yeiraku tea jars, with brocade covers in a square lac stand . . . . . 18 *c*

2100. A sweetmeat stand of carved wood, black lac, and imitation basket-work, with trays . . . . . 19 *c*

2101. A screen. The centre, a drawing on silk depicting an incident in the story of the Forty-seven Rōnins; painted in colours by the artist Torii Kiyomitsu (18th century). On either side two poems. On the right, "Ode to the cherry tree planted by Ōishi Kuranosuké," the chief of the Forty-seven Rōnins:—

"The fragrance of thy blossom extends where'er the Eastern wind doth travel,
And though a thousand years roll by, still doth thy fame live on;
Though lands extend to many thousand miles,
Yet nowhere grow such flowers as thine."

PLATE XXXVIII.

LACQUER.

1. Box, No. 1260. *2.* Box, No. 847. *3.* Box, No. 1434.

On the left, "Ode to the celebrated flute made of ivory and carved with flowers," belonging to Hazama Jūjirō, one of the Forty-seven Rōnins:—

"Bright and glistening surface wrought by such loving care,
Beauteous flowers so skilfully carved that e'en a fragrance seems to rise,
Yet do thou and the memory of thine owner live on with us,
Though centuries have past since that cold snowy dawn
Whence his soul fled to realms above."

Composed and written by Hayashi Atsushi, 1848.

[The story of the Forty-seven Rōnins is told at length in Mitford's "Tales of Old Japan," and in Dickins' "Chiushingura; or, the Loyal League."]

No. 2127. The Gods of Good Fortune.

PART VI.

Ceramics.

Arita, Imari, and Hizen Ware.

Arita, Imari, or Hizen wares all come from Arita, in the province of Hizen. Founded about 1600, it became so noted that within forty years nearly one thousand hands were at work.

2126. Arita. Panel. On one side a storm dragon in colours, on the other the following inscription: "Two dragons in motion with the fury of a storm at sea, painted by Hirosé"; also a mark that it was made by Kwaidō to the order of Hirosé, 1878 . . .

2127. Imari, Okimono.—The Seven Gods of Good Fortune (see No. 119) on a round stand in blue (illustrated above), and different colours under the glaze . . . . . 19 *c*

2128. Imari.—Plate, with birds and flowers in panels of different colours . . . . . early 19 *c*

2129. Imari.—Incense burner on three legs, the lid perforated with a chrysanthemum design; decorated with Shishi and peony in panels, and diapers of various colours . . . . . 18 *c*

PLATE XXXIX.

LACQUER.

Top of lid of Hitsu, No. 1110. See pages 49 and 84, and Plate No. 1.

2130. Imari.—Incense burner; decorated with landscapes and flowers in blue panels . . . . . 19 *c*

2131. Pair of Imari vases and covers, decorated with cranes, peonies, and foliage in blue, red, and gold, with figures of Shishi modelled as handles to the covers . . . . . 17 *c*

2132. Pair of Imari vases decorated with river scenes, foliage, and flowers of various colours, on a white ground, in medallions with dark blue borders covered with plant decorations in gold . . . . . 17 *c*

2133. Imari, Okimono.—Kinkō on the carp, white and blue . . . 19 *c*

[Kinkō was a Chinese sage who lived in the 12th century. It is said that after dwelling on earth for two centuries he said good-bye to his followers and plunged into the sea, after promising to return at a certain date. When the time appointed drew near, his disciples assembled on the bank, and after bathing and purifying themselves made offerings to him. At length he sprang from the water riding on a carp. After staying with the people for a month he again entered the water, and was seen no more.]

2134. Imari, Flower Vase.—Crackled dark enamel, decorated with creeping plants in blue, and fan-shaped panels containing flowers and birds in various colours on white . . . . . 18 *c*

2135. Imari, Cover for an incense burner. Gama Sennin with his frog (see No. 155); white porcelain decorated in blue . . 18 *c*

2136. Hizen, Jar (Tsubo).—Decorated with hops and flowers on panels in blue and green enamels, gold, etc., on dark crackle . . 18 *c*

2137. Hizen, Bowl.—Decorated with a hanging bouquet (Kusudama) in colours on a crackled grey ground . . . . . early 19 *c*

[A Kusudama is made of five varieties of coloured paper or cloth in imitation of flowers. It is hung up in houses on the fifth day of the fifth month.]

2138. Hizen.—Hanging flower vase in the form of a bag, decorated with the takaramono (see No. 119); also a character signifying longevity in blue under the glaze on a bluish-white. ? made by Kitei of Kiōto during a visit . . . . . 19 *c*

Awata.

Awata is situated in the eastern division of Kiōto. It was founded at the close of the 16th century. Amongst its best-known potters may be named Hōzan, Iwakurazan, Kinkōzan, Taizan, and Tanzan.

2149. Kenbyō.—Small screen with plants in panels, diapers, and children in various colours, and inscribed with a Japanese character signifying "year." . . . . . early 19 *c*

2150. Bowl with lid, with autumn plants and flowers in various colours on a crackle ground . . . . . early 19 *c*

2151. Chairé.—Tea bowl with Chinese sages in gold and colours on a buff paste ground covered with a crackle glaze . . . 19 *c*

2152. Kōro.—Incense burner. The Seven Gods of Good Fortune on board the treasure ship, in yellowish-grey clay . . . . 19 *c*

2153. Kinkōzan.—Waterpot in the form of a drum; decorated with the Seven Sages of the Bamboo Grove in various colours . . 19 *c*

2154. Taizan.—Sexagonal fireholder, decorated with birds, flowers, dragons, etc., on a light purple ground, by Tozokuyan . . 18 *c*

Bizen Stoneware.

Made at Imbé, in the province of Bizen, a kiln which has existed at least since the 14th century. Two potters of the name of Rokubei helped to make the factory noted in the 16th century.

2164. Okimono, in the form of a group of Shishi, pale brown, ormulu mount . . . . . 18 *c*

Hirado Ware.

So called from the factory having been owned by Prince Matsura of Hirado, in the province of Hizen. Founded middle of 17th century; best period, middle of 18th to middle of 19th century.

2165. Bunchin.—Paper-weight; a group of flowers; white . . . 18 *c*

2166. Paper-weight: a bunch of chrysanthemums in blue and yellow on white . . . . . 19 *c*

2167. Paper-weight: a spray of chrysanthemums and plum bloom; white 19 *c*

2168. Paper-weight: a spray of chrysanthemums; white . . . 19 *c*

2169. Paper-weight: a spray of chrysanthemums; white . . . 19 *c*

2170. Paper-weight: a branch of chestnut; white . . . . . 19 *c*

2171. Paper-weight: a lily and plum blossom; white . . . . 19 *c*

2172. Incense burner in the form of a duck on a rock; white . . 18 *c*

2173. Okimono.—Puppies at play; white . . . . . 18 *c*

2174. Incense burner in the shape of a dragon coiled round a rock; white . . . . . 18 *c*

2175. Mizu-iré (Waterpot).—In the shape of a cuttle-fish on a rock with limpets; white, decorated with yellow and blue . . . . 19 *c*

2176. Six plates decorated with cranes, fans, foliage, etc., in red, green, black, and gold . . . . . 18 *c*

Kenzan Ware.

A great potter of Kiōto, born 1663, died 1743, brother of Kōrin.

2186. Kōgō.—Perfume box, on the cover a *Nō* dance (see No. 988) in different colours; on the interior plant in gold and cloud in blue under glaze . . . . . 18 *c*

Kiōto Ware.

Kiōto, the ancient capital of Japan, in the province of Yamashiro, has long been famed for its pottery, and the artists who have created it. The manufacture has been carried on since the beginning of the 16th century, and it includes the productions of Ninsei, Kenzan, Taizan, Rokubei, etc.

2187. Chawan.—Tea bowl with diaper pattern in coloured enamels . 18 *c*

2188. Tea bowl with diaper patterns, and landscapes in colours . . 18 *c*

2189. Tea bowl with birds, flowers, etc., in panels on white diapers . 18 *c*

2190. Bowl with Chinese sages and Shōchikubai in colours; marked Daimin, Seikwa . . . . . 19 *c*

2191. Tea jar with pine and cranes on a rough ground . . . early 19 *c*

2192. Bowl; the interior with flowers and birds, in colours, the exterior imitation basket work. *s.* Kiyokazé Yohei, 1851 . . . 19 *c*

2193. Bowl with birds and flowers in colours . . . . . 19 *c*

2194. Fireholder, with Rakan in colours . . . . . 19 *c*

2195. Tea bowl with various Rakan in colours and gold. *s.* Seishi . early 19 *c*

2196. Tea bowl, with a Rishi and boy, and a stream on the exterior, and Susano destroying the dragon on the interior in gold and colours . . . . . early 19 *c*

2197. Okimono.—A seated figure representing Kuranosuke Yoshio, the leader of the forty-seven Rōnins. (See No. 2101) . . . 18 *c*

2198. Flower vase with Shishi plants and diapers in various colours. early 19 *c*

2199. Kōro.—Incense burner with stand and lid; decorated with autumn plants and sparrows, and vine and squirrels perforated on the lid, and with bordering of diapers in various colours and enamels on a white crackle ground . . . . . 19 *c*

2200. Kiyomidsu.—Flower-pot, decorated with Kiku flowers and a character signifying "Peace" in blue, green, and red enamel on a dark crackle . . . . . 18 *c*

[Kiyomidsu is a suburb of Kiōto, and its faience is properly classified under that name.]

Kōransha Ware.

2211. Gaku.—Panel decorated with a cock looking at its reflection in a glass; in different colours . . . . . 18 *c*

Kutani Ware,

Also called Kaga, is made at Kutani, in the province of Kaga. Established about 1630. Specimens decorated in gold and red are products of this century.

2212. Bowl, with a centre of dancers bordered with plants, and panels containing views of Lake Biwa in gold, red, and black on white. *s.* Ikkōdō Rinkō of Kutani . . . . . 19 *c*

2213. Bowl and cover, with birds, flowers, and a figure in a boat in panels on the cover, and on the interior Urashima descending on a tortoise to the Dragon Palace. *s.* Kutani; Japan . early 19 *c*

2214. Bowl, in the form of a flower in white. Decorated with cranes and reeds in hexagonal panels, and diapers of waves and clouds in gold, red, green, and black . . . . . 19 *c*

2215. Plate, decorated with flowers, clouds, a cock and hen, in various colours on white . . . . . 17 *c*

2216. KAGA, HACHI.—Bowl with sages and diapers in red and gold; stamped Fuku, "Happiness" . . . . . 18 *c*

2217. KAGA, KŌRO.—Incense burner on feet, decorated with flowers and wave patterns in red and gold . . . . . 19 *c*

2218. Pair of plates; white enamel, decorated with birds and plants in red, with views of Niken-jaya and the Kōzu temple in Naniwa; by Kachōken . . . . . 18 *c*

2219. TOKURI (bottle); white, decorated with flowers, birds, trees, Shishi, and diapers in red . . . . . 19 *c*

2220. Large bottle, white and coloured enamels, with shells, on one of which is a poem on the Three Saké Tasters . . . . . 19 *c*

Makuzu.

2231. HANAIKÉ.—Flower vase with ducks in light green, and border of diapers in blue; marked Kōzan of Japan . . . . . 19 *c*

2232. Waterpot with Chinese sages in various colours, and a wooden lid decorated with the tea ceremony utensils in lacquer; marked Kōzan of Kiōto. . . . . 18 *c*

2233. Saké bottle in the form of a gourd, decorated with fishes and flowers in blue and red; by Kōzan . . . . . 19 *c*

2234. Pair of flower vases with vine and insects, in colours on a fine crackle ground, part being in imitation of basketwork ; stamped Kōzan, Makuzu . . . . . 19 *c*

Mikawachi.

2235. Okimono in the shape of a Shishi, holding a perforated ball, made by Imamura Uhachiro, aged 18 . . . . . 19 *c*

Mizoro.

A kiln in a suburb of Kiōto, called by that name. It was established by Gensuké, a pupil of Ninsei. It did not last long, and all productions bearing the mark were made by Hōzan of Awata.

2236. Kōrō.—Incense burner in the shape of a basket used by *Nō* dancers (see No. 988), and a mask box with a mask of Okina on the cover ; decorated with various diapers, pierced and enamelled in various colours . . . . . 19 *c*

Mokubéi Ware.

A potter, priest, and literary celebrity of Kiyomidsu in Kiōto at the end of the 18th century.

2237. Bowl decorated with Rakans and dragon in various colours ; with a seal "Fuku," or happiness . . . . . 18 *c*

Ninsei.

A Kiōto potter who came there at the beginning of the 18th century, and built a kiln in Kiyomidsu.

2238. Tea bowl with Chinese sages in gold and colours . . early 18 *c*

2239. Bowl and cover in the shape of a tortoise with diapers in colours on panels . . . . . 18 *c*

2240. Box and cover of a lozenge shape, with buds, waves, and chrysanthemums in red, on dark blue . . . . . 18 *c*

2241. HIBACHI (fireholder), with cover; white crackle decorated with Kikkō pattern and plants in various colours . . . . 19 *c*

2242. Luncheon case in four compartments, green glaze; decorated with cranes and tortoises in red on two white panels . . 18 *c*

2243. KŌRŌ in the shape of a crane, cream body and neck with green wings. *s.* Ninsei . . . . . 18 *c*

Rokubei.

Also a potter of Kiyomidsu in Kiōto during the 18th and 19th centuries.

2254. OKIMONO in the shape of Gama Sennin (see Nos. 155, 2135), with toad and basket . . . . . 18 *c*

Satsuma Ware.

Made at Kagoshima, Nawashirogawa, and other factories in the Province of Satsuma. Dates from the 15th century, but the best specimens were made between 1790 and 1830.

2255. Pair of flower vases with the 16 Rakan (B. M. C. 46; H. J. A. 46), in colours on cream crackle . . . . . 19 *c*

2256. CHAIRÉ.—Tea bowl with Hō-wō bird, dragon, flowers, and diapers, in gold and colours . . . . . early 19 *c*

2257. Bowl with spiral bands of diapers and three kidney-shaped medallions containing sprays of flowers . . . . early 19 *c*

2258. Flower vase ; decorated with Ayamé plant in blue and green on yellow enamel. A border of blue on the top and bottom decorated with Kiku and Kiri . . . . . 19 *c*

Séto Stone Ware and Porcelain.

The oldest factories in Japan were situated at Séto, in the province of Owari. Porcelain was not produced until this century.

2269. KŌRŌ.—Incense burner, in the form of a dragon holding the sacred gem in its mouth. Coloured in black and red . early 19 *c*

2270. Incense burner ; Oni on a boat which has the head of a dragon as a prow. Grey crackled enamel . . . . . 19 *c*

2271. Waterpot ; ornamented with wistaria, and bordered with a key pattern in light blue, under the glaze on crackle ground . 19 *c*

Sōma Ware.

Made at Nakamura, in the province of Iwaki, and called after the Daimiō of the province. Dates from middle of 17th century.

2282. Bottle of grey paste covered with translucent glaze, partly decorated with indentations on the front, and partly with lotus flowers and leaves and flying cranes . . . . . 18 *c*

Takatori Ware.

This is an old factory, established at Sobara mura, in the province of Chikuzen, after the Corean invasion.

2283. Saké vessel of a deep brown paste, glazed with a dark olive-green, splashed with white, made in imitation of Chinese porcelain, by Hachizō . . . . . 15 *c*

Miscellaneous.

2285. Bowl, with cover in the form of a lotus leaf; decorated with flights of cranes in white and black on crackle ground . . 19 *c*

2286. Two sets of Fūchin, or hanging picture weights, in the shape of eggs: decorated with plants in blue and white enamel . . 19 *c*

2287. A boar with a cock on his back. Cream coloured, with brown markings. (? Corean) . . . . . .

2288. A splashed bottle, ornamented with chrysanthemums . . . 19 *c*

2289. Kōrō.—Decorated with blue and green arabesques . . . 19 *c*

INDEX

OF LEGENDS, PERSONAGES, AND ARTICLES.

N.B.—Where any subject is explained in the text it will be found under the italicised number. Where it is frequently duplicated reference is only made to the principal examples.

Abé no Seimei *184*
Adzumaya-Kimi 1296
Aikuchi . . . . . p. *110*
Akambé game 27, 41
Anchin *208*
Arita ware . . . . . p. 144
Awata ware . . . . . p. 146

Badger 344
Badger and tea kettle 1946
Baku 2087
Bamboo and tiger *931*
Beifuku 148
Benkei *185*
Benten *119*, 136, 145
Bento-bako . . . . . p. *84* n
Bishamon *119*, 130
Biwa *574*
Bizen ware . . . . . p. 146
Bon 83
Bukan Zenshi *167*

Carp and waterfall *601*
Chidori *641*
Chinkinbori *919*
Chōchiuka *295*
Chōhei *266*
Chōkwarō *157*, 158
Chōrio *275*
Chrysanthemum *581*
Cock and drum *301*
Confucius 282

Daikoku *119*, 124, 132, 143, *512*
Dai Tengu *996*
Daruma *169*, 1975
Doitengu *996*
Dragon, Varieties of 262
Drum, Fowls on *301*
Duodenary cycle *403*

Ebisu *119*, 136, 146, 147

Fish, Dried 310
Fishsave *270*
Fox girl 184
Fox, Nine-tailed *300*
Fu-bako . . . . . p. *84* n
Fuchi . . . . . p. *110*
Fukurokuju *119*, 121, 122, 123
Fukusa *1821*

Gama Sennin *155*, 2135
Genji Monogatari *833*
Gentoku *266*
Gods of Good Fortune . 25, *119*, p. 144 Ill.
Gōshisho *287*, 1976
Guri lacquer *1020*
Gyōbu . . . . . p. *51*

Hadésu *176*
Hakamaderé Korosuké *194*
Haku . . . . . p. 84 n
Hana-ikada *1311*
Hana-saka-jiji . . . . . *198* n
Hankwai *500*, 294, 605
Hirado ware . . . . . p. 147
Hirai Yasumasa *194*
Hiramakiyé . . . . . p. *51*
Hizen ware . . . . . p. 144.
Hotei . . . . . *119*, 131 et seq.
Hō-wō *628*
Hundred Poems game *1377*
Hyakunin Isshu *1377*

Imari ware . . . . . p. 144
I-no Hayata 596, *992*
Inrō . . . . . p. *65*

Ji-kiro . . . . . p. *84* n
Jisshu-kō-bako . . . . . p. *52*
Jitte 2090
Jittoku 598
Jō-bako . . . . . p. *84* n
Jū-bako . . . . . p. *84* n
Jū-kōgō . . . . . p. *84* n
Jurō 44, *119*

Kagamibutā . . . . . p. 36
Kaga ware . . . . . p. 149
Kagiwara Kagesuyé *969*
Kakemono 125
Kakkio *273*
Kaminari 111
Kanshin 296
Kanzan 598
Kappa 244
Kashira . . . . . p. *110*
Katana . . . . . p. *110*
Kauzashi 132
Kenzan . . . . . p. 147
Kikko *700*, 1422
Kiku *581*
Kinkozan . . . . . p. 146, 2153
Kiokusui-no-yen, Game of . . . *1018*
Kiōto ware . . . . . p. 148
Kioyū *1023*
Kiri *581*
Kirin *1031*
Kisen Hoshi *195*
Kiséru . . . . . p. *40*
Kisérusutsu . . . . . p. *46*
Kiyara-bako . . . . . p. *84* n
Kiyohimé *208*
Kiyōmidsu ware *2200*
Kō *827*
Ko *827*
Kō-bako . . . . . p. *84* n
Kō-dansu . . . . . p. *52*
Kōgai . . . . . p. *110*
Kōgō *827*
Kojiri . . . . . p. *110*
Kojuka . . . . . p. *110*
Kōransha ware 2211
Kōsékikō *275*
Ko-to *1236*
Kuronoshi *195*
Kushi 129
Kushi-dai 1903
Kusudama *2137*
Kutani ware . . . . . p. 149
Kwannon *116*, 118
Kwanu *266*

Laotze *282*
Long arms and long legs . . . *200*
Long neck *201*

Mafushi 152
Makuza ware . . . . . p. 150
Manju . . . . . p. *36*
Manzai dancer *10*, 624
Men 2093
Menuki . . . . . p. *110*
Mikawachi ware . . . . . p. 151
Miidera *186*
Mizara, Iwazaru, and Kakazaru . . *906*
Mizoro ware . . . . . p. 151
Mokubei ware . . . . . p. 151
Mokumé *1202*
Momotarō *212*
Monkey, Magical *211*
Monkeys, Three *906*
Mōsō *265*

Nanakaji *1488*
Nanten *1022*
Narihira *195*
Nashiji . . . . . p. *51*
Natsumé . . . . . p. 84 n
Netsuké . . . . . p. 1
Nine-tailed Fox, The *300*
Ninsei ware . . . . . p. 151
Niō *19*, 168, 1632
Nirami-kurabé game *142*
Nitan no Shiro *181*
Nō dance 97, 104, 106, *988*, 2025, 2186, 2236
Noshi *744*
Nuyé 596, *994*

Oi *118*
Ōjin *175*
Okame (see Uzumé)
Okimono . . . . . p. *2*
Ōmi *574*
Oni *218*
Ono-no-komachi *191*, *195*
Oshikio *159*
Ōto Dōkwan *343*
Ox *603*

Paulownia Imperialis *581*
Perfume game 1198
Porto, Six great . . . *195*, 191, 2027

Racoon *344*
Raiden (Thunder god) . . . *111*, 1993
Raiko *179*
Rakan 1608, 2255
Rat *512*
Rishi . . *148*, 149, 152, 155, 157, 166
Rokubei ware . . . . . p. 152
Rokurikubi *201*
Ronins, Forty-seven . . . *2101*, 2197
Rōraishi *274*
Rōshi . . . *162*, *et seq*: 171, *et seq*.

Sagé ju . . . . . p. *84* n
Saigio *182*
Saishi *393*
Sakazuki 81
Saké tasters, Three . . . *282*, *507*
Sakyamuni 282
Samégawa-nuri *1011*
Samurai *2*, 100
Saru-mawashi *9*
Sasaki Takatsuna . . . *969*, 1633, 1998
Satsuma ware . . . . . p. 152
Saya . . . . . p. *110*
Sea king 175
Seigai-nami *1115*
Sentoku *1465*
Sennin *148*, 155
Séto ware . . . . . p. 153
Seven Sages of Bamboo Grove . 127, *277*
Shakudō *518*
Shark skin *1011*
Shiba Onkō *280*
Shibuichi *1004*
Shi-kishi *1246*
Shinto priest *7*
Shishi *43*

Shō-chiku-bai *682*
Sho-dana . . . . . p. *84* n
Shōjō *213*, 2094
Shōki *218*, 1977
Shuten Dōji 179
Sōfu *1023*
Sojō Henjō *195*
Soma ware . . . . . p. 153
Songokū *211*
Spirits of the pine tree *197*
Suzuribako . . . . . p. *56*
Swords . . . . . p. 109

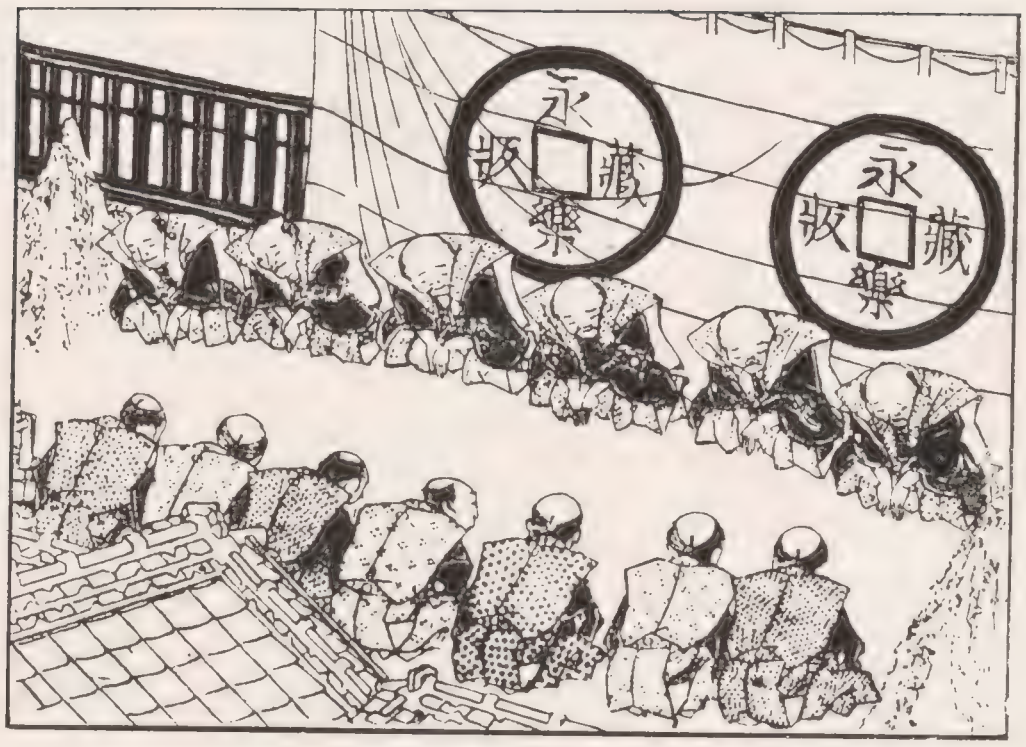
Tabako-bon . . . . . p. *84* n
Tachi . . . . . p. *110*
Takamakiyé . . . . . p. 51
Takarabuné *119*
Takaramono *119*, 2138
Takasago pine tree . . . *197*, *895*
Takatori ware . . . . . p. 154
Takenouchi no Sukuné *175*
Tanuki *344*
Tanzaku 1123, 1197, *1246*
Té-bako . . . . . p. *84* n
Tekkai 149, 1888
Tengu 101, *243*
Tenjen-Sama *603*
Tennin 631
Thunder god *111*
Tiger and bamboo *931*
Tōbōsaku *289*, 1380
Togidashi . . . . . p. 51
Tokiwa *189*
Tongaru lacquer *766*
Tortoise *2056*
Treasure ship (Takarabuné) . . *119*, 128
Tsuba . . . . . p. *110*
Tsuikoku *888*
Tsuishu *888*
Tsuitaté *149*
Tsuka . . . . . p. *110*
Tsuna 180

Urashima *202*, 2213
Uzumé *1*, 1635

Wakasa lacquer *1891*
Wakizashi . . . . . p. *111*

Yakio *1122*
Yasuhide *195*
Yatate . . . . . p. 48
Yorimasa *992*
Yoshitomo *185*, *189*
Yoshitsuné *185*

Zushi 124



Awaiting the Catalogue.

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01595 5156